

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

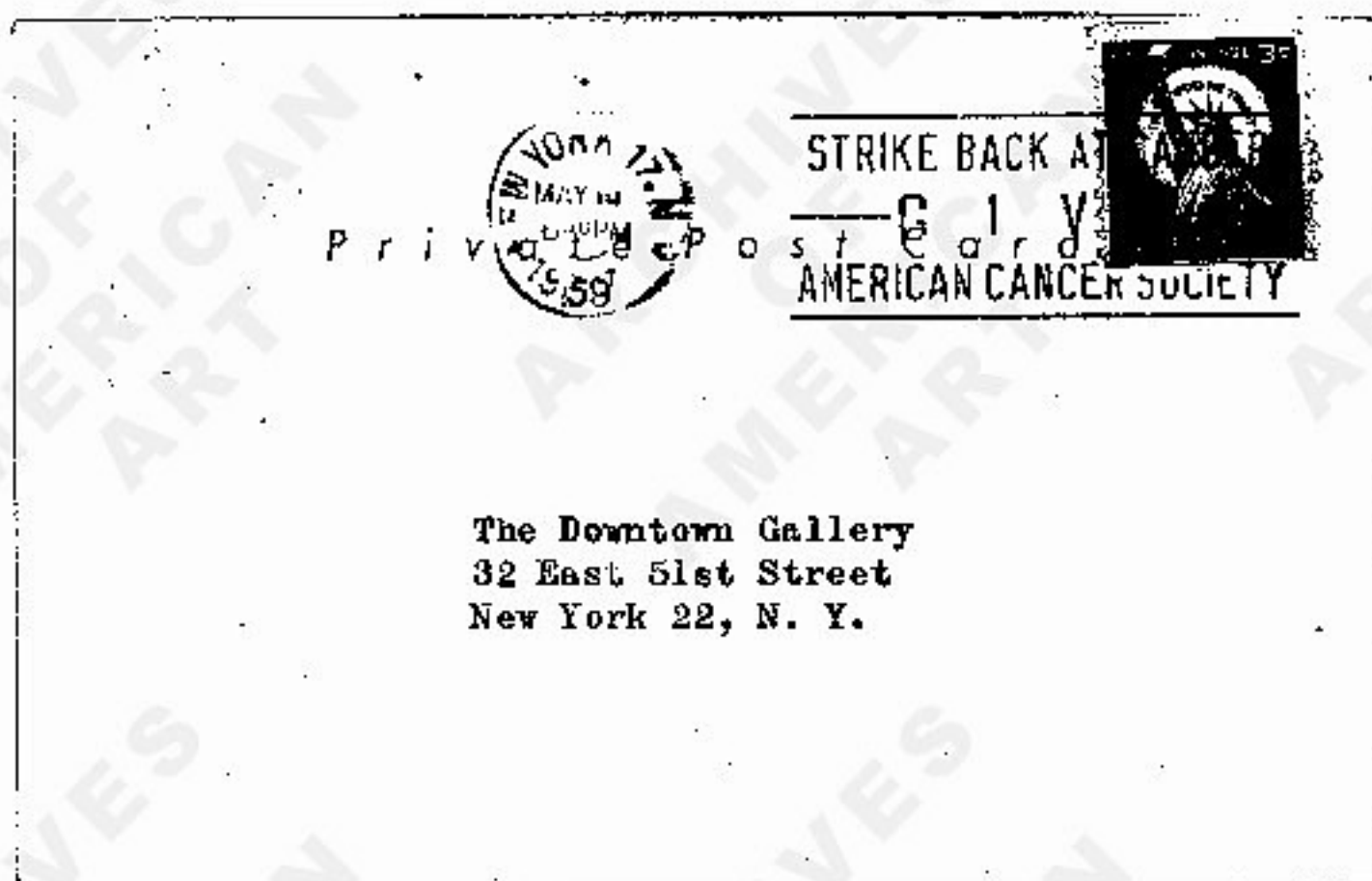
THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

Ben Shahn's WHEN THE SAINTS...  
received,

date \_\_\_\_\_

Signed: Dorothy G. Friendly  
Mr. and Mrs. Fred Friendly  
(Mrs. Fred W. Friendly)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





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May 1, 1959

Mr. J. M. Hoffmann  
Custody Officer  
The Chase Manhattan Bank  
40 Wall Street  
New York 15, N. Y.

Dear Mr. Hoffmann:

I have been away a good deal of the time since your letter of April 3rd.

When we arranged to leave the original government bonds with you, I was under the impression that the interest would be collected for us and credited to our account. Evidently such was not the case.

Won't you be good enough to explain this to me.

Many thanks.

Sincerely yours,

EM:ph

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May 1, 1959

Mr. J. R. Gilie, Examiner  
Bureau of Customs  
Office of the U. S. Appraiser  
201 Varick Street  
New York 14, N. Y.

*File and bills*

Dear Mr. Gilie:

just received word from R. J. Saunders & Co. to the effect that there will be an additional duty of 10%, or \$42.00, on a small sculpture by Sir Jacob Epstein, shipped to us from London recently.

In this letter this is referred to as a "brass" sculpture, but actually it is cast in lead -- is contemporary, and an original work of art.

I cannot understand this additional duty and am therefore writing in the hope that you can clarify the situation and make the correction.

Very truly yours,

RM:ph  
Copy to Mr. A. C. Fletcher  
R. J. Saunders & Co., Inc.



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May 1, 1966

Dr. Edgar P. Richardson, Director  
Detroit Institute of Arts  
5206 Woodward Avenue  
Detroit, Michigan

Dear Dr. Richardson:

At last we have the two photographs of the Stuart Davis paintings available as well as a color transparency of a very recent painting by Charles Sheeler just returned from an exhibition. All three of the paintings are in our possession at the present time.

As I recall, LESSON NO. 1 was on exhibition at the Detroit Institute of Arts and as a matter of fact was under consideration (according to a telephone call I received) by Mr. Henry Ford II but was then tentatively held for someone. You saw during your last visit the POCHARD. I find that neither of these paintings has been photographed in color but we shall be glad to have transparencies made if you think it advisable to do so. Won't you please let me know. If you would like to have the original paintings sent to Detroit for consideration, we can make the necessary arrangements, provided that the person interested will pay the packing, transportation, and insurance expenses.

My best regards.

Sincerely yours,

EGP:ph  
Enclosures (3)

*Shuler*  
*Pohlade*  
*Person 1*

7500

7500

9500



May 1, 1960

Mr. Thomas Devine  
Room 5600  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Devine:

Fortunately I managed to dash up to see the painting at the restorer's before making my plane to Washington and am now attaching the current valuations for insurance purposes.

I hope that you will find this satisfactory.

Sincerely yours,

EGH:pb  
Enclosure

May 1, 1950

Mr. A. Leon Fergenson  
General Cable Corporation  
480 Lexington Avenue  
New York 17, N. Y.

Dear Mr. Fergenson:

On my return from Washington I was advised that you requested the current insurance valuation on the Ben Shahn painting. This is listed below.

POEM OF ECSTASY, tempera, 1938, 30x53 1/2 — \$2500.

Sincerely yours,

DSH:ph

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THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

Ben Shahn's DREAM received,

date

May 1, 1959

Signed:

Yoland Markson

Mrs. Yoland Markson  
1251 Lago Vista  
Beverly Hills, California



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P r i v a t e P o s t C a r d

The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Earle Grant

2922 Nichols Street, San Diego 6, California

Edith Darling: — May 1, 59.  
Wonderful to hear you  
are "Dropping" in dollars - not  
that they are worth very much -  
but I'll feel better if I pay  
up and I don't believe  
you'll object. So Mr. Zilman  
is paid in full. I like him  
better every day I live with  
him - I was going to pass  
"Brooklyn Bridge" over to  
the Fine Arts immediately.



Instead I tried to W.C. out in my  
bedroom on the first spot I see  
when I awake (Sometimes? depressed)  
and, Jesus! haven't it done much  
for me. They won't get it until  
16 December & maybe not then.

We're hoping to go to  
Rome in September and we'll  
be anticipating seeing you.

Who wrote the riot  
enthusiastic article about your  
Shahn Shover in Art News or Digest  
if HE brings in a knock-out let  
us hear or isn't he too controversial  
for US. Thank you again for the love  
filling and your warm letters <sup>and</sup> <sup>love</sup>



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May 1, 1959  
(Dictated April 29)

Mr. William H. Lane  
Standard Pyrexoid  
Leominster, Massachusetts

Dear Bill:

I was very much touched when you telephoned me today referring to the previous call as of April 25th. Believe it or not, I still like having people remember my birthday.

During our conversation I forgot entirely a very important matter about which I was slightly embarrassed to write you previously. Because of the time element — and everyone is always in such a hurry in the art world — I suggested to Mr. Eldridge of the Folsom Engraving Company in Boston that he have you approve the color plate while the painting is in his possession. I am referring to the Stuart Davis which is to be reproduced in the catalogue of the show to be held in Moscow. I hope you don't mind my burdening you with this matter but it would be impossible to check proofs at a distance without incurring additional delay. I also asked Mr. Eldridge to send us two copies of the proof so that Stuart and I could also check it without the painting.

I look forward to seeing you shortly in New York.

My very best regards.

Sincerely yours,

RGE:ph

May 1, 1969

Mr. James F. Barnett  
The Meriden Gravure Company  
445 Fifth Avenue  
New York, N. Y.

Dear Mr. Barnett:

During our recent conversation I referred to my letter of March 7th and a subsequent one dated April 7th, both relating to the statement from the Meriden Gravure Company.

As we are accustomed to paying our bills promptly, I am most embarrassed about this long delay. You had promised to communicate with me on two occasions and I hope that you will attend to this by return mail. Thank you for your cooperation.

My best regards.

Sincerely yours,

ECM:ph



RANDOLPH-MACON WOMAN'S COLLEGE  
LYNCHBURG, VIRGINIA

OFFICE OF THE PRESIDENT

May 1, 1959

Mrs. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

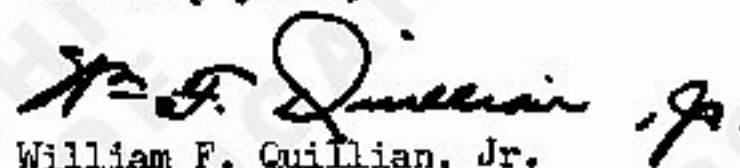
Just a note to again thank you for my visit with you on yesterday. It is always a pleasure to meet someone whom one has known only from a distance and by reputation for some time. This is especially pleasant when the acquaintance turns out to be such an interesting one.

I appreciate your very helpful suggestions concerning the possibilities of a painter whom we might have speak at the Arts Symposium to be held at Randolph-Macon Woman's College in March, 1960.

Do remember to send me the article by Walter Myden when these are available.

With best wishes and, again, with appreciation, I am

Sincerely yours,

  
William F. Quillian, Jr.  
President

WFQ:h

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May 1, 1966

Mr. James W. Foster, Jr., Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Mr. Foster:

On my return from Washington I found your letter.

I was very pleased to learn of the success you enjoyed with your drawing show. I am sure it must be most gratifying.

In referring to our records I find that the Marin drawing entitled "Figures on Brooklyn Bridge" was priced at \$250. Of course I should very much like to see this added to your collection and if the fact that the purchase was made without any reference to our contribution can be arranged, it would be agreeable, although I still would prefer to have some other fund used for this purpose, as it can prove most embarrassing to have \$250 drawn from the \$500 donation specifically restricted to the work of younger artists and, as I recall, to those working locally. However, you may use your judgment in this matter.

My best regards.

Sincerely yours,

EGH:pb

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mrs. burton tremaine  
99 center street  
meriden, connecticut

May 1, 1959

The Downtown Galleries  
32 East 51st Street  
New York, N. Y.

Attention - Mrs. Edith Halpert

Dear Mrs. Halpert:

Would you be kind enough to have our painting, "New York Night" by Georgia O'Keefe sent to Miss Georgia O'Keefe, c/o The Manhattan Storage Company, 80th Street and 3rd Avenue, New York and please have it marked to the attention of Mr. Edward May? Many thanks.

Sincerely,

*Emily Hall Tremaine*

Emily Hall Tremaine

/gv

P.S. I have bill sent + here  
to Meriden - 2 -

*& enclose recd  
info would be*



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6x8

May 1, 1939

Mr. Joseph L. Tucker  
1830 Denton's Bank Building  
St. Louis 2, Missouri

Dear Mr. Tucker:

At last I was advised that the Demuth painting of pears was actually purchased and therefore is no longer available. I hesitated to write to you until this fact was ascertained.

The only other Demuth watercolors in the still life category (we have a number of figure paintings, none in the cubist type) are listed below and the photographs will be sent to you under separate cover. As I advised you originally, we are holding "Apples and Tomatoes" of which you have already received a photograph.

We shall be glad to send any of the paintings to you for consideration if you so desire.

My best regards.

Sincerely yours,

RM:pb

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UNITED STATES INFORMATION AGENCY  
WASHINGTON

May 1, 1959

Dear Mrs. Halpert:

It was a pleasure talking with you briefly last Friday at the AFA meetings. I am pursuing the problem along the lines we discussed and will let you know how things develop.

In your letter of April 17, you asked about the insurance. Our policy is now in effect and covers all items included in the exhibition. For your information, all works of art will be insured from the time they leave the lenders' possession until they are returned. The policy will be written for door-to-door, all-risk insurance. The insurance will be carried by the Greenberg Agency Insurance Service, 17634 James Couzens Highway, Detroit 35, Michigan. This firm will obtain coverage from Lloyds of London, through the American International Underwriters Agency, Inc., Michigan Avenue at Adams Street, Chicago 3, Illinois. We shall ask the Greenberg Agency to provide Mrs. Hubbard with a certificate of insurance for COMBINATION CONCRETE NO. 2, showing the insurance value of \$12,500.00, as claimed on the loan form.

You will be relieved to know that the Munson-Williams-Proctor Institute, Utica, New York, is lending Shahn's PARABLE in place of MOMA's HANDBALL.

I shall be in New York for the first two weeks of May supervising the packing of the exhibition, and should you want to reach me for any purpose, my address will be: 7 Santini Brothers, Inc., 449 West 49th Street, New York; phone number: COLUMBUS 5-3319.

With best regards,

Sincerely,

*Lois A. Bingham*

Lois A. Bingham  
Chief, Fine Arts Section  
Exhibits Division  
Information Center Service

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

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UNIVERSITY OF SOUTHERN CALIFORNIA  
UNIVERSITY PARK  
LOS ANGELES 7, CALIFORNIA

May 1, 1959

DEPARTMENT OF FINE ARTS

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Mrs. Edith Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Mrs. Halpert:

Pursuit of sculptures and drawings by Gaston Lachaise has led me to your door. Will you make available listings of the sculptures and drawings by Lachaise which you have sold and descriptions of monuments by him in possession of the gallery?

The purpose in assembling this data is to put together a catalogue and eventual monograph on the Lachaise work. I am curious about the "Torso" bought from the Downtown Gallery in 1958, with respect to its provenience and other historical data which may surround it. Am I correct in assuming this work came to you via N. Knoedler and Company and was previously in the possession of Madame Lachaise?

With advance thanks for your courtesy and all best wishes,

Sincerely,

*Donald B. Goodall*

Donald B. Goodall, Chairman  
Department of Fine Arts

DBG:ck



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May 1, 1939

Mrs. Samuel Yochelson  
254 Woodbridge Avenue  
Buffalo 14, New York

Dear Mrs. Yochelson:

Please forgive me for not replying sooner. However, I have been away a good part of this month and as a matter of fact have just returned from Washington.

As I advised you during our conversation, I am leath to start any controversy regarding the purchase of the Shahn painting entitled the "Third Allegory." I think it would be best to talk directly to Mr. Levick when he comes in to see us. The matter can be handled much more gracefully in this manner. I certainly did not intend to withhold the information from you, but offhand it was impossible to recall the name of the exhibiting organization as we have hundreds of requests monthly and it is impossible to remember all the names.

Since I am dictating this letter after working hours in my apartment I cannot refer to the material directly but now recall that it was an exhibition planned by the City Art Museum in St. Louis for the U.S.I.A. for a tour of several European museums. Since we were not directly involved in this show with all the paintings borrowed from museums and private collectors rather than from galleries, I do not have the exact information but shall be glad to write to Mr. Nagel, the director of the City Art Museum, to ascertain the exact facts. Please let me know whether you would like to have me do that. I am returning the clippings I found in my dictation folder.

I am sure that in time we can straighten this out without causing any complications in Buffalo. I am sure, too, that I can explain the situation to Ben Shahn on his next visit.

It was so nice seeing you and I hope to have the pleasure soon again.

Sincerely yours,

EGH:pb  
Enclosures

5791 SOUTHWEST 62ND TERRACE  
MIAMI 43, FLORIDA

May 2, 1959

Dear Mrs. Haepert,

I thought you might not  
have a clipping service which covered  
The Times Literary Supplement and  
so am including one mentioning  
you.

It was good seeing you again  
at the A.F.A. Meeting.

Sincerely

Janet Evans Davis

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KODNER INSURANCE AGENCY

7532 York Drive  
CLAYTON, MISSOURI

5/2/59

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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Dear Mrs. Halpert,

Thank you again for holding  
the "Ryder" painting for me. As I  
reported in my previous letter I  
would like for you to give this  
painting to a Mr. Arthur C. Newton  
when he calls for it. Thanks.

Sincerely,

Martin Kodner

Representing



ESTABLISHED 1925

Birmingham Fire and Casualty Company

A SOUTHERN COMPANY WITH NATIONAL RECOGNITION



RITZ TOWER  
465 PARK AVENUE  
NEW YORK 28

PPK  
5-11

May 2 [1957]

My Dear Mr. Halpert

How ingracious I must seem to  
you not replying to your charming  
note of Mar 7. I was not in town. My  
mail has forwarded to your address and  
then another and caught up, with me here  
this morning. Please do come up and  
see me. Telephone and we will have time  
and you will know more of me and  
my tastes. I shall so enjoy the time I



Spent in Springfield and Kennebec  
Woods. High regard for you as friend  
connoisseur and dealer. Be so come.

Pardon the delay in my reply

Sincerely  
Charles S. Rogers

Charles S. Rogers

15A

Ritz T.

Phone  
PL 5-5000

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May 3, 1959

Dear Sir

I am interested in buying a ~~painting~~ a painting by a recent master. I will want to pay between 200.00 to 500.00.

We like painting in a realistic manner. Also go to a slightly modern vein.

After reading a recent issue of Red Book magazine I got the thought of writing to you. Do you have any photos or catalogs of you painting?

We would want to buy the painting on a extended payment plan.

Yours truly

*Johnny Hawes Jr.*  
Johnny Hawes Jr.

Rt. 2

Jerome, Idaho



1251 Fay Vista Rd  
Beverly Hills

Dear Mr. Halpert,

I was happy to receive my old, friend, "Dream" and hang it on its familiar peg. I am glad that the show was such a huge success.

Would you please send me a revised insurance valuation for the painting? I am sure that it should be higher than it was when I bought it. As you know the insurance company has to have an authorized document.

Thanks you very much

Best regards

Sincerely,

Annabelle Walden

May 3

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ME



# George Braziller, Inc.

215 FOURTH AVENUE - NEW YORK 3 - N. Y.

OREGON 4-6004

5/4/59

DOWNTOWN GALLERY  
52 EAST 51st. STREET  
NEW YORK 22, N.Y.

Gentlemen:

In reviewing our accounts receivable, we note that the following invoice (s) is/are still outstanding:

3/16/59 #23261 \$10.01 DUPLICATE ATTACHED

No doubt you have overlooked the above which is more than thirty days past due.

Your check in the amount of \$ 10.01 to clear up this small balance would be greatly appreciated.

Very truly yours,  
GEORGE BRAZILLER, INC.

Credit Department

P.S. If your check is already in the mail please disregard this letter.

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#### CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

#### SYMBOLS

DL=Day Letter  
NL=Night Letter  
LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(32)

NA049 PD=WORCESTER MASS 4 859AME=

1959 MAY 4 AM 9 38

MRS EDITH GREGOR HALPERT=

DOWNTOWN GALLERY 32 EAST 51 ST=

WISH TO PURCHASE STUART DAVIS STILL LIFE WITH GREEN  
BACKGROUND AND PURPLE BORDER LETTER FOLLOWS=

JOHN STAUFFER=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



106 Stan SL # 58 - 2200

85 Mower Street  
Worcester 2, Mass.  
May 4, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert,

Enclosed is a check for five hundred dollars as a first payment for the Stuart Davis oil still life with green background and purple border. We will pay another installment in June and the remainder within six months. Could you please send the picture to us.

I would also appreciate knowing the price of the Davis red, white, and blue gouache which was the third in the series of still life paintings.

Do you happen to know when the two forthcoming books on Stuart Davis will be published?

I hope that the arrangements for the payments are satisfactory.

Sincerely yours,

*John E. Stauffer*  
(Mrs. John E. Stauffer)

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER BUILDING PARK DRIVE AT WOODLAWN AVENUE WILMINGTON, DELAWARE

## OFFICERS

ELEUTHERE I. DU PONT, PRESIDENT

MRS. ALFRED E. BIGGELL, VICE PRESIDENT

C. DOUGLASS BUCK, JR., VICE PRESIDENT & TREASURER

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EDUCATIONAL DIRECTOR

MISS ROSE MARIE RUPP

EDUCATION ASSISTANT

TELEPHONE OL 5-8288

May 4, 1959

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Edith,

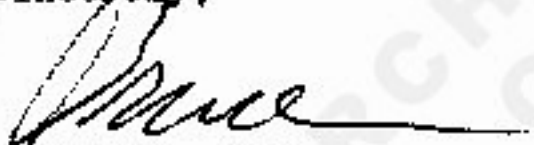
Many thanks for your letter of April 30. I have not yet had one from Stuart Davis.

I was delighted to hear of the existence of a painting of his that was in the exhibit but am confounded by the problem involved in showing it. We would, of course, be obligated to assume the cost of cleaning it if we borrowed it, and, at this moment, I don't think our budget would be quite adequate for that. Let me think that one over a bit.

Do I gather correctly that the other four just don't exist now? This is information I'd like to have since I am going to try to make the catalogue complete even to the point of present location of paintings unavailable for our show.

I will be in New York, barring unknown developments to the contrary, before the 15th of May. Hope to see you then and again, my thanks for your efforts in our behalf.

Sincerely,

  
Bruce St. John,  
Director.

BStJ/jk

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WILLIAMS COLLEGE  
LAWRENCE ART MUSEUM  
WILLIAMSTOWN, MASSACHUSETTS

OFFICE OF THE DIRECTOR

May 4, 1959

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Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

A new development has come up with reference to our correspondence about the Rattner watercolor, Last Judgment, which we purchased at the Worcester Museum sale.

I am vice president of a struggling but worthy organization called the Berkshire Art Center. Some day we hope to have such a center, and a director to run it. Meantime, we have put on some exhibitions in the Pittsfield area, and currently are staging a series in relation to religion and modern art, including a concert next week and an exhibition of religious art in June,\* to be held at the Berkshire Museum in Pittsfield. I have been asked to help assemble paintings (and/or graphic arts).

The Rattner will, in all probability, be included in the show. I am therefore particularly anxious to have the photographs of the final work for which it was a study. These would be shown with the watercolor. Further information about the large painting would be gratefully received, including its location and size. Is it movable and is there any possibility that it could be borrowed? Or is there anything else of Rattner's that could be borrowed for this occasion? The Berkshire Art Center is fully prepared to take care of transportation and insurance costs, subject, of course, to caution as to the magnitude of the undertaking. It is incorporated as a non-profit organization in the Commonwealth of Massachusetts. Similar federal status is now pending.

The committee also hopes to have a work by Ben Shahn. Would you help us in the choice of an available example? Ave, in the Harford Museum, is a possibility, but you may have a better idea. I have not written Charles Cunningham as yet. We are also interested in Stephen Greene.

All best wishes, and many thanks for whatever you may be able to do for us.

\*June 7-27th

cc: Mrs. E. H. Erikson  
Miss Franc Epping

Sincerely yours,

*S. Lane Faison, Jr.*  
S. Lane Faison, Jr.  
Director



WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE Pleasant 2-4678  
CABLE ADDRESS: WORCART

May 4, 1959

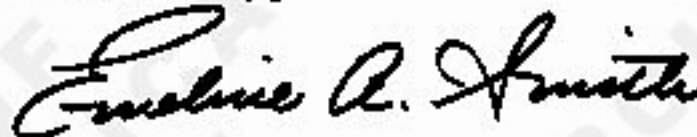
Mr. Lawrence Allen  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mr. Allen:

Mrs. Halpert's reservation for the Dial seminar arrived this morning. Her check came last week, and tickets for the programs were mailed out immediately, so, no doubt, you are aware that the check had been received.

Hotel reservations will be at a premium here in Worcester this coming week end, so we are trying to find pleasant accommodations for our guests if they find it impossible to get rooms. Will you be kind enough to tell Mrs. Halpert that Mr. and Mrs. Chapin Riley, whom she knows, would like very much to have her stay at their home, 9 Old Colony Road. In the event Mrs. Halpert has made other arrangements, will you please let me know?

Sincerely,



Mrs. Francis Lincoln Smith  
Membership Secretary

EAS:hp

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5/5/59



Dear Aunt  
Edith,

Today I got  
a very sweet  
letter from  
Vincent Price.  
Thank you so  
much for  
sending my note  
to him.

In his letter  
he said "I am

(3)

made for themselves.  
Remember that boy  
whom I met at camp  
from Baltimore?

His name is  
Allan & last Sat.  
night he came  
down to visit  
me with his  
friend around 10:30.  
He says next time  
he'll come earlier  
and take me  
to the movies.

Today I had to  
go around to every  
teacher in school  
to see if they'd  
let us take their  
picture for the  
yearbook. I have

a great fan<sup>2</sup> of your  
Aunt Edith's. I think  
she has done  
more for American  
art than almost  
anyone ever."

I was very thrilled  
when Mommy  
brought Frederick  
Hoev's autograph  
for me. My book  
sure is getting  
full!

Lee Nordness  
sent me a nice  
picture of Tab Hunter  
& 2 friends of  
mine are swooning  
over it. I have  
finally consented  
to let them  
borrow the picture  
to get prints



(4)

to be in school  
at 8 tomorrow be-  
cause that is when  
the pictures will  
be taken.

It was so nice  
having you visit  
us & I wish you  
would more  
often.

Hope you are  
feeling better.

all my love,  
XXXXXX  
Patsy

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May 6, 1950

Mrs. Esther Tschakovsky  
American Library Editions  
222 West 20th Street  
New York 11, N. Y.

Dear Mrs. Tschakovsky:

Thank you for sending me the brochure on Erne Joseph.

I am very happy that this project is under way and that monographs on American artists are being published. It was very kind of you to think of me.

Sincerely yours,

EGH:ph



ART : USA : 59  
AT THE COLISEUM  
APRIL 3 - APRIL 19

5 May 1959

Mrs Edith Halpert  
32 E 51  
New York 22

Dear Edith,

Thank you for your letter and prompt action regarding the damaged painting by O'Keeffe. I have just spoken to U.S. Trucking Corporation and was told that their inspector would contact you directly, either today or tomorrow, regarding their confirming the damage.

Regarding the Davises you reported soiled, a similar letter of complaint should be sent U. S. Trucking Corporation. All works were signed for by U.S. Trucking on leaving the Coliseum, thereby relieving ART:USA:59 of responsibility.

In the returning of all the paintings, only 3 have been reported damaged--the O'Keeffe and two from the Borgenicht Gallery. Needless to say, I am sick that it had to be a work from one of your roster that was damaged.

Again, thank you for your cooperation regarding ART:USA:59.

Fond blessings,



LEE NORDNESS

LN:oin

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May 5, 1969

Mrs. Ralph T. Crane, Jr.  
131 Upper Mountain  
Montclair, New Jersey

Dear Mrs. Crane

Thank you for your letter.

The Zornah sculpture entitled "Innocence" is still in the possession of the artist who has it on the terrace of his apartment in Brooklyn.

This figure, about four feet in height, may be purchased from the artist and if you like may be seen at your convenience if you will advise me several days in advance of your visit to New York so that we may have it delivered to the gallery.

I look forward to hearing from you.

Sincerely yours,

EGH:ph



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May 5, 1959

Miss Janet Evans Davis  
5791 Southwest 62nd Terrace  
Miami 42, Florida

Dear Miss Davis:

Thank you so much for your thoughtfulness in sending me the clipping referring to the book by Aileen Saurinen. I appreciate this very much.

I too enjoyed our meeting and hope to see you when you are next in New York.

My best regards.

Sincerely yours,

EGH:pb

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May 5, 1950

Mr. Leo Gutman  
1255 North State Street  
Chicago 10, Illinois

Dear Leo:

I finally received the invoice from Ernest Brown & Phillips, Ltd. for the two sculptures:

'Acrobats', bronze by Michael Ayrton

'Standing Figure No. 3' by Henry Moore.

If you will let me know whether the two sculptures have been received by you, I shall then pay the bill and send you our corresponding invoice.

I was sorry that I was such a washout during your visit, but no doubt one of these days I will get rid of my peculiar ills and will no longer look like the madwoman of Chaillet.

And so, my affectionate regards.

Sincerely yours,

LCM:ph



May 5, 1939

Mrs. Virginia King  
Lost Found Clerk  
Hotel Statler  
Washington, D. C.

Dear Mrs. King:

It was very good of you to send me the ticket which was found  
at the hotel.

I am sending it in for refund and appreciate your cooperation  
in the matter very much.

Sincerely yours,

ESL:pb

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purchaser is living, it can be assumed that the information  
be published 60 years after the date of sale.

May 5, 1969

Mrs. Everett E. Jones  
338 Westover Road  
San Antonio 9, Texas

Dear Mrs. Jones:

Thank you for your letter and the check.

Coincidentally we received the Epstein sculpture and will ship it to you very shortly -- as the matter is straightened out with the customs and all the technicalities are attended to.

As I mentioned before, I am greatly pleased that you are enjoying the two O'Keeffe's. I think your idea of having "In the Patio" sent to Santa Fe is an excellent one, and having one O'Keeffe in each of your homes. Incidentally, I hope that you will arrange to see O'Keeffe during the summer and express your enthusiasm for her work. It is a very happy experience for an artist to learn that her paintings are functioning in relation to her audience. In each instance the artist is delighted to meet someone who responds to her work and lives with it. O'Keeffe is now in India continuing her trip and from what I hear enjoying every minute of it but she certainly will be back in Abiquia by the time you and Bishop Jones arrive in New Mexico. If you wish, I shall drop her a note regarding your acquisitions.

Please extend my regards to Bishop Jones.

Sincerely,

EMH:pb

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May 6, 1959

Mrs. Walter T. Johns  
110 North Owen Street  
Mount Prospect, Illinois

Dear Mrs. Johns:

Thank you for your letter.

Although as Mr. Sweet mentioned it would be impossible to obtain a painting of any sort by Ben Shahn in the price category you mentioned, the artist has produced a number of remarkable silk-screen prints in black and white and in color, ranging from \$125 down to \$35. There is quite an assortment but unfortunately we have no photographs of these.

May I suggest that you obtain a copy of his book entitled, BEN SHAHN - HIS GRAPHIC ART, with a text by James Thrall Soby and 100 reproductions, published by George Braziller, Inc., 215 Fourth Avenue, New York 3.

While none of the paintings and drawings reproduced are available for sale, there are several of the silkscreens reproduced, some of which may be obtained. You will find these (or original drawings for them) on pages 48, 54, 60, 69, 63, as well as the frontispiece. If you will let me know which of these appeal to you particularly, I will send you full information as to size and price.

Sincerely yours,

EGH:ph

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

May 5, 1959

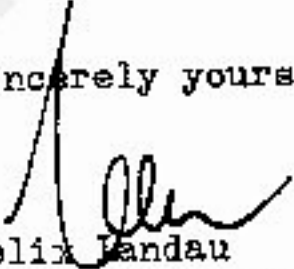
Dear Edith:

I will be in New York the week of May 18th. and am writing now to assure myself of a place on your busy schedule.

I called last week and talked to Larry (you were out) about a Shahn that his Temple wants to give Rabbi Beerman as a present. Larry promised instantaneous action but so far I haven't heard a thing! Rabbi Beerman's 10th. Anniversary is on May 17th. and so if there is anything available, please let me know and send a photograph immediately.

Best regards,

Sincerely yours,

  
Felix Landau  
Felix Landau Gallery

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st. Street  
New York 22, N.Y.

FL:mn



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May 5, 1959

Mr. Robert Osborn  
Salisbury  
Connecticut

Dear Bob:

I believe Lawrence Allen sent word to you suggesting that your truck pick up the pictures to be returned, and including a list in detail.

I am now enclosing another list representing a receipt for the pictures we are retaining for our stock until the gallery closes for the summer.

I am also enclosing a check representing sales which have been paid for and additional checks will be forwarded to you as additional payments are made.

Again I want to tell you how much I enjoyed having the exhibition here and hope that you are equally pleased. Incidentally we have received word to the effect that the acquisitions committee has approved the purchase of DUSTY SKELETON.

My best regards to Eddie and to you.

Sincerely yours,

RM:ph  
Enclosures





STATE OF NEW YORK  
EXECUTIVE CHAMBER  
ALBANY

NELSON A. ROCKEFELLER  
GOVERNOR

May 5, 1959

Dear President Truman:

I am extremely happy to send you my most cordial greetings on the occasion of the banquet in your honor. I know that I express the feeling of countless thousands in tendering you hearty congratulations upon your 75th birthday and the warmest wishes for many happy returns.

It is most fitting that you receive public tribute at this time for your service as President of the United States during eight of the most difficult years in the history of our nation. Regardless of political inclinations, all people must concede that you faced problems of world-wide magnitude with firmness and unflinching courage.

Your personal political fortitude was previously displayed when, as Chairman of the Senate committee investigating war contracts, you did not hesitate to issue a report criticizing the President, the leader of your own party, regardless of the potential impact on your own political career. I believe it is a matter of record that you saved the country upwards of two hundred million dollars as chairman of that committee. You have proved many times that there is no greater reward in public service than the reward of the courage of one's convictions.

Whether people have agreed with you or not, they must respect you, and political differences notwithstanding, they must admire your characteristic cheerfulness that reflects your robust optimism so reassuring in our somber times, and they must salute the ringing sincerity implicit in your forthright way of saying what you think.

Paraphrasing an old Roman formula, you have deserved well of the Republic.

Sincerely,

The Honorable Harry S. Truman  
Truman Dinner  
The Waldorf Astoria  
New York, New York



ROBERT F. ROSENSTIEL

718 SOUTH BROADWAY  
LOS ANGELES 14, CALIFORNIA

May 5, 1959

Edith Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York, New York

Dear Madam:

I am happy to inform you that at the Westland School Art Show which was held May 1, 2, and 3, the three Ben Shahn's were sold as was the Weber Drawing.

I will be returning the Rattner via Railway Express within the next two days. A check will go forward to you very shortly, as soon as all the bookkeeping is complete. As the Show was the success that it was, there is a great deal of paper work involved.

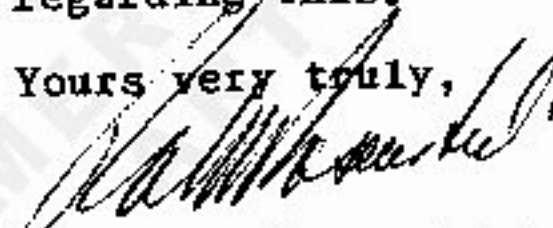
If you are interested, we would like to have more things for our 1960 Show. We could have sold a larger number of Ben Shahn's silk screens.

I will be in New York towards the end of the year at which time I would like to discuss with you the possibilities for our 1960 Show.

If you have any more of the Ben Shahn silk screens of Sacco-Vanzetti, I can sell an additional one. If you have it, please sent it out rolled via parcel post.

May I hear from you regarding this.

Yours very truly,

  
Robert F. Rosenstiel

RFR/et

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May 5, 1969

Mr. Jacob Schulman  
38 North Main Street  
Gloversville, New York

Dear Mr. Schulman:

As usual, the gallery activities are such that I am a little slow on the trigger.

I wanted to tell you how much I appreciated the comfort I enjoyed in having you take care of my tax returns and reducing so considerably my contribution to the government.

Won't you please send me a bill so that I may be comfortable about calling on you from time to time as and when I need help.

My very best regards.

Sincerely yours,

RGE:ph



POL 4/17/59

RICHARD K. WEIL  
901 Louderman Bldg.  
St. Louis 1, Missouri

May 5, 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for your nice note  
of April 30.

The next time I am in New York and have  
the opportunity, I will call you to make  
a date to come down to see you. It may  
not be until early this Fall when I  
return from Europe.

In the meantime, I am

Very sincerely yours,

  
Richard K. Weil

RKW:pj

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May 5, 1969

Dr. Paul A. Chew, Director  
The Westmoreland County Museum of Art  
221 North Main Street  
Greensburg, Pennsylvania

Dear Dr. Chew:

Thank you for your letter.

We are preparing all the material so that it will be available on Monday, May 11th, or Tuesday, the 12th, for pickup by the Schumm Traffic Agency Inc.

Unfortunately we may be obliged to withhold Pacheco, as it has been reserved by a museum which is considering it for purchase. On the other hand, if you are prepared to accept it with the proviso that it may be picked up, or rather requested for shipment to this museum at some time in the near future, we shall be glad to include it. In this particular instance, the situation is somewhat involved as the museum is hoping to make the acquisition by virtue of a private gift from someone who has not seen the actual painting but will have to judge from the photograph. It is possible that he will wish to see the painting before making the decision. Therefore I repeat, if it is satisfactory to you to have the picture included in your exhibition with the proviso that it might be withdrawn for this purpose, we shall be very glad to follow your wishes in the matter.

Won't you please let me know by return mail or by wire.

My best regards.

Sincerely yours,

EM:ph

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May 3, 1959

Dean Gibson A. Dames  
Yale University School of Art and Architecture  
New Haven, Connecticut

Dear Dean Dames:

Thank you for your letter.

Indeed we shall be very glad to cooperate with you by lending for your New Haven Arts Festival the two paintings selected by Mrs. Winder. A consignment is enclosed for all three pictures. The biographical notes are also enclosed.

Because Ratner is abroad at present and the artists are reluctant about making any statements, I suppose the catalogues enclosed will serve the purpose just as well. If not, please let me know and I shall see what I can do.

I presume that you have made arrangements with Bodwerth regarding the pickup as it is customary for the consignee to take care of the arrangements and the costs involved. In any event, we shall have the three pictures ready for Bodwerth no later than Tuesday, June 16th.

Sincerely yours,

Joseph  
Enclosures

May 6, 1950

Mr. Irving Rubin  
L'Art du Monde  
520 Fifth Avenue  
New York 20, N. Y.

Dear Mr. Rubin:

Thank you for your letter.

Since according to your letter you have concentrated entirely on European art, I am not sure whether your artists will be of interest to you. Their names are printed below and you will note that all of these artists are Americans.

Sincerely yours,

RM:pb



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No 868

ruth s. berlin

760 MADISON AVENUE  
NEW YORK 21, N. Y.  
PHONE REGENT 4-7840

May 6 -

Down Town Gallery  
Attention Mrs Halpern.  
32 E 51 St -

Dear Edith - My insurance broker  
wants pictures listed - Sorry to  
bother you - but I would like  
the following listed on your  
stationery - charges very estimated  
prices as you think best - I will  
see Helen & Milton in Greece -  
next week - Cordially - Ruth

- ✓ Karpis 2 gals oil 350. 150 -
- Kyuschi down ink 250. 150 -
- ✓ <sup>monkman 7-1957</sup> Tan snow scene drawing 150 -
- ✓ Graves "double bird" <sup>black</sup> 350. 150 -
- Greensten - charcoal birds 100 -
- Dove water color 200. 200 -
- ✓ Kyuschi sketch <sup>NADE-PENY</sup> woman in color 100. 100 -
- Wesley Lee - water color scene 100 -
- Lebarte " " " 100. 100 -

May 6, 1950

Mr. Jerome Grantenstein  
21 Abigail Street  
Westport, Connecticut

Dear Mr. Grantenstein:

When I returned from two trips I found the message reporting your call and your request that we go ahead with the head of Moses by William Zorach.

There is nothing for you to do at this stage since it will require quite a bit of additional time to have the cast completed. As I advised you during your visit, Zorach made arrangements with the foundry to have three casts made and these are in the works at present. When we are advised that one is completed, I shall communicate with you promptly so that you may have the opportunity of seeing the bronze cast before you make any final decision. You will hear from me accordingly.

I enjoyed so much meeting you and hope to have the pleasure soon again.

Sincerely yours,

EGH:ph

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32

Wms x PM

May 6, 1956

Mr. Norman Haines  
One East 57th Street  
New York 22, N. Y.

Dear Mr. Haines:

If you are really serious about your desire to help me with my problem of wanting this building for a complete renovation job including an elevator, et cetera, so that the gallery may be extended to fill the current requirements, I should very much like to make an appointment with you.

Mr. Irving Schwartzkopf, who has acted as agent for this building so that I would not be bothered with the tenants directly, could and would join me as he is more familiar with the status of the tenants. Incidentally, he advised me that there is only one lease which extends beyond October of 1959, thus lessening the problem considerably.

If you care to set up a date at your convenience — with the exception of Wednesday afternoon and Friday, when Mr. Schwartzkopf is not available — we shall be glad to meet with you.

May I hear from you? Many thanks for your cooperation.

Sincerely yours,

ESh:pb

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SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN R. GILES  
NEILL BOLDRICK, JR.  
STANLEY G. ROSENBERG

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER  
1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS  
CAPITOL 7-3108

May 6, 1959

5516

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

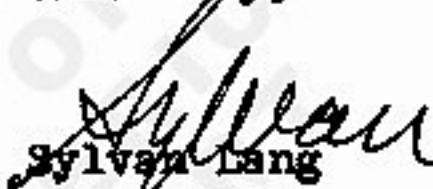
Last night over at Jeanne's home, happened to see last Sunday's New York Times, and Mary and I were thrilled to death to see a picture of our Sheeler in the Art Section. It was most thoughtful of you to have selected same, as I am sure they left it to you as to what picture in the exhibit you wished designated.

Today I phoned Louise Smith on another matter - relative to possible summer plans - and she said that she had seen the picture at the Gallery and thought that it was "stunning"!

The early part of June, will take care of the financial matters relative hereto, as I am sure that will be satisfactory.

Warmest regards from Mary and me,

Sincerely,

  
Sylvan Lang



**JULIEN LEVY**

**HEMLOCK RIDGE • BRIDGEWATER • CONNECTICUT**

DEAR EDITH:

I LEFT THE O'KEEFE PAINTING OF "LAKE GEORGE" AT YOUR GALLERY WHILE YOU WERE AWAY. I WAS CLOSING UP OUR N.Y. APARTMENT FOR THE SUMMER. WILL YOU LET ME KNOW IF YOU WOULD BE INTERESTED IN EITHER BUYING IT OR SELLING IT FOR ME? AND AT WHAT PRICE? OTHERWISE I WILL PICK IT UP WHEN NEXT I COME TO TOWN, WITHIN A WEEK OR TWO.

YESTERDAY I RECEIVED A SHORT NOTE FROM GIL.- SLAPHAPPY, HOWEVER MIGHT YOU SAY THAT IN FRENCH? HE SEEMS VERY PLEASED WITH WHATEVER REVIEWS WERE FORWARDED TO HIM. CAN'T SAY THAT I MYSELF THOUGHT THE REVIEWS WERE TOO BRILLIANT.

NOW THAT THE GILBERTS ARE NOT IN BRIDGEWATER JEAN AND I WOULD BE DELIGHTED IF YOU WOULD ALLOW US TO BECOME SUBSTITUTES. WE WOULD LOVE TO HAVE VISITS FROM YOU AND WE HAVE A COMFORTABLE GUEST ROOM. PERHAPS THAT WOULD BE A CONVENIENCE DURING THOSE TRYING IN-BETWEEN TIMES WHEN YOU ARE HALF MOVED OUT TO NEWTOWN AND HALF NOT.

FOND REGARDS,

*Julien*

*telephone  
new hampshire - Elgin 4-7772*



May 6, 1959

Mr. Julian Levy  
Hemlock Ridge  
Bridgewater, Connecticut

Dear Julian:

What with various trips I have been taking recently and the breakdown of my dictating machine, my mail has been badly delayed.

Indeed I appreciate your warm invitation and hope to take advantage of it if I can ever get away from this joint. What a bright guy you were to give up the gallery business. I wish I had the courage to do the same, as I am truly very weary. But I suppose the fascination of the growing success of American art has a pull of its own.

I, too, have been hearing from the Gilberts and am delighted that Gil is so pleased with the response to his book. Did you notice that it now appears on the Best-Seller list both in the Times and in the Herald-Tribune. I am very happy for the Gilberts whom I love dearly.

When you are next in town, why don't you drop in and we can talk about the O'Keeffe situation. I think the painting is a very handsome one and believe we can work out some idea agreeable to you.

If you have any influence with the New York, New Haven & Hartford line, perhaps I can manage to get out for a weekend in the near future. Since I still have to work on Saturdays and cannot get away as early as 8:05 a.m. (who is up at that time?), the transportation problem is a mighty serious one. I manage to drive out with some friends on Saturday to see how the rigorous winter affected my so-called property. All was well and I really enjoyed getting a breath

of fresh air, but evidently there will be no improvement in service until after June 15th, according to the time table, and as I hope that you and Jean will be in New York long before that and will let me know in advance, so that we can have a quiet dinner here.

My best regards.

Sincerely yours,

EGH:pb





STATE OF NEW YORK  
EXECUTIVE CHAMBER  
ALBANY

NELSON A. ROCKEFELLER  
GOVERNOR

May 6, 1959

Dear President Truman:

This note brings with it warm personal regards and best wishes for your birthday.

I hope you will accept the attached water color, "Hot Piano" by Ben Shahn, which I have had in my collection for almost ten years. I feel it catches your warm and richly human qualities which have so endeared you to the American people. I hate to part with it, but in yesterday's mail arrived your photograph with the wonderful inscription, which I shall always treasure. This means more to me than I can say, as has your friendship over the years.

With very best wishes,

Sincerely,

A handwritten signature in dark ink, appearing to read "Nelson".

The Honorable Harry S. Truman  
Hotel Carlyle  
New York, New York

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May 6, 1969

Miss Tonnie Salomonson-Keener  
Olympiaplein 15  
Amsterdam, Holland

Dear Miss Salomonson-Keener:

I was very happy to hear from you.

Because of various commitments, I doubt very much whether I shall have the pleasure of another trip to Amsterdam this year. While there is a possibility that I may fly to the U.S.A. for about two weeks, I shall have to return immediately and will not have occasion to make any stopovers. However, I deeply appreciate your consideration.

Incidentally, do you expect to be in New York at any time during 1969? If so, won't you please let me know sufficiently far ahead so that I can make some plans for us to get together. It is always a pleasure to see you -- and I still remember your many kindnesses during my visit in Amsterdam.

My best regards.

Sincerely yours,

ESK:ph



May 8, 1959

Mrs. Martin Sargent  
890 Washington Street  
Bath, Maine

Dear Mrs. Sargent:

Forgive me for being so late in replying to your very nice letter. I have been out of town a good deal during the past month.

Do you have a photograph of the Peale painting. I think it would be a mistake to send the original if it is possible to obtain a photograph. This will give me sufficient data for any further suggestions to you.

I look forward to hearing from you.

Sincerely yours,

ECM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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May 8, 1959

Mr. Ray Stark  
232 South Main Street  
Los Angeles 24, California

Dear Mr. Stark:

Finally, the photographer delivered a print of the Stuart Davis painting entitled LESSON #1 and this is now enclosed.

Davis dropped in a few days ago and advised me that the painting which he is now working on has no relation to the easel still life in the current exhibition. On the other hand, if and when he completes this painting, I shall be glad to send you a photograph. But I still think that it would be wise to consider LESSON #1, in view of the fact that it meets with your size requirements and has all the distinguishing elements of the artist's statement at his very best.

Incidentally, all three of the paintings in the exhibition are now sold. This includes the one previously acquired by the Brooklyn Museum and the smaller still lifes -- the easel and the oil.

It was so very nice to see you again and I enjoyed the visit immensely.

My best regards.

Sincerely yours,

ECM:ph  
Enclosure



# SYBIL STONE

May 6, 1959

Dear Edith,

I am enclosing two catalogues for you from the Dickinson show at B.U. Both catalogues are marked with the prices...one has the prices including the 15% commission which B.U. received for selling and the other has the selling price plus the B.U. price. I hope that this is the information which you wanted. If not, let me know, and I'll do my best to get you any other information.

We don't plan to be in Worcester this week end. Now that the warm weather is here, we shall probably drive down to the Cape to see about getting our house in shape for the summer. Should you find yourself in Worcester with a free evening(I'm sure that kind of thing never happens to you) please let us know and we'll come down and take you to dinner.

Steve and I are planning to be in New York on the twenty-first of this month, and will

definitely plan to see you at that time.

Boris is getting his gallery into shape now and when finished, will be one of the most attractive galleries in the city.

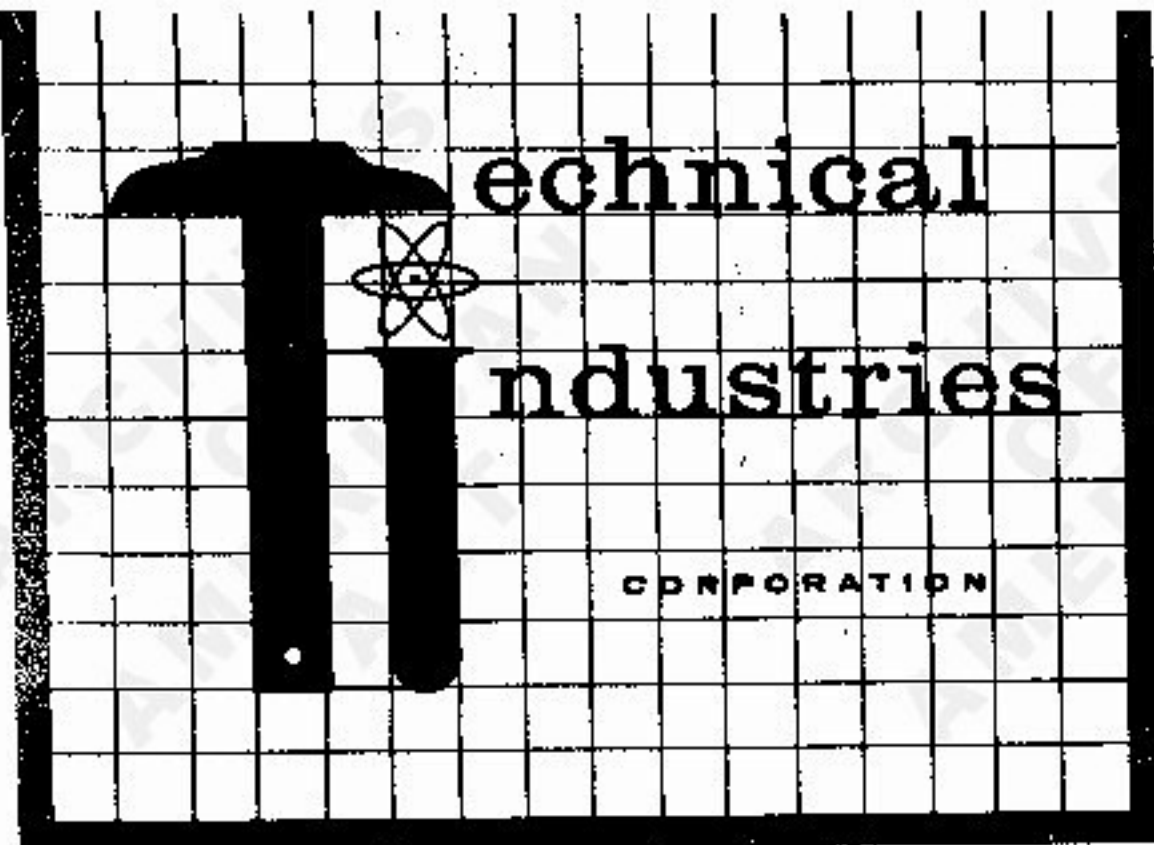
Lots of things have happened here in the last few weeks on the art scene which we shall tell you about. Till then, regards from both of us.

Sincerely,

Sybil

Can you have dinner with us the evening of the 21<sup>st</sup>? We have plane reservations to return late that evening so if you're free perhaps we can have an early dinner.





389 NORTH FAIR OAKS AVENUE  
PASADENA, CALIF. • RYAN 1-5644

May 6, 1959

Dear Edith,

Thank you for your kind wishes. I somehow feel that much of your interest in shipping the painting back and forth and the interest in the Levine on the part of the publisher was due to your determination that I be happy with these works. I should tell you that we are so happy with them that I have failed to donate them to the foundation, which had been my original intent.


I must take issue with Mr. Shahn's evaluation, in the catalog, for the widened interest in art. He ascribes it to the effects we feel at the absolutism of science. Isn't it curious how different a meaning I take from "Helix and Crystal," and indeed, from my own experience in science.

The painting suggests to me that the creative right in science implies a powerful responsibility. In literal terms, that the conceptions which emanate-if you will-from the minds of scientists have infinite complexity, vast beauty and the power that must force us to the soberness of the means we control.

For some years I have been both a motion-picture director and an operator in the science business. I would say that there are few artists of stature as there are few giants in science; but that they at their best, proceed from the insights that devolve from an interchange of reality and the best of their heightened awareness.

I expect to be in New York about the end of June, bearing the film "The Savage Eye", on which I've been working for over four years. I hope you'll be in town and will get a chance to attend a preview.

Best regards,

  
Joseph Strick  
Board Chairman



trip, it is really a wonderful experience. I need a vacation but I wish that you could make it possible. For a first one here to Japan this additional job on you. I realize that you, too, and Miss Ringer mentioned that you had other commitments and she did from the scene. It occurred to me that you might find it interesting whether I could recommend someone who would follow through when I exit ten days or two weeks including the traveling and was abundantly asked half of my vacation time to any outside activity. I offered to go for

Mr. Frederick S. Wight,  
Director of the Art Galleries  
University of California  
Los Angeles 24, California

the Art Galleries  
200 1st St. N.W.  
of the National  
24th St. N.W.  
- 24th St. N.W.  
- 24th St. N.W.

And so, I hope to see you in Newborn where I shall be introduced to the first of July and will not leave under any circumstances until the eighteenth or nineteenth of the month -- if I do whatever I want to do.

Week 1946.

**Dear Fred:**

As usual, it was good to hear from you, and I am glad that you had occasion to get away from California for the dedication of the museum in Bagwell.

Winston did choose an excellent O'Keefe, don't you think? Frankly, I was quite irritated with this guy, after giving him all these cut rates (for your sake), when he upped and bought a Marin elsewhere and one which we do not think measures up to the very varied group of New Mexico paintings we have in our possession. However, with all the buying going on in the American field, the irritation is not crucial. I recall a statement I made to Alfred Barr when he criticized me for crossing off Mrs. Rockefeller from my list. The statement was to the effect that the rich identify the word "loyalty" as a one-way road with the path pointing in their direction (toward them, I mean).

Although I looked in the envelope and the wastepaper basket, I could find no enclosure referring to the seating arrangement. To date, we have had no word from our friend O'Keefe, although I have heard here and there that she is having a wonderful time on her carefully-planned trip. No one seems to know when she is returning to the U.S.A. While she is adamant about any personal appearances anywhere, Santa Fe might tempt her and I think it would be a good idea if Black got in touch with her the moment she returns. I shall write him to that effect, if and when he communicates with me about the exhibition. Somehow I have a vague idea that he is planning to have a jury show, and if so, I can assure you that no one in this gallery will submit while Mann is still about, nor will any of the artists pay any of the expenses. Of course, it is possible that I am confusing the rumor about his invitations with some other organizations.

This afternoon I spent some time with Miss Bingham of the U.S.I.S. You may have heard that I have been asked unofficially to accompany the exhibition of American art to be held in Moscow -- to hang the exhibition and to give several talks in Russian about the show. While I was intrigued with the idea, I refused to undertake the job for a period of six weeks as I had it last year and as I cannot afford to give up the



Mr. Frederick S. Wight

- 2 -

May 8, 1959

bulk of my vacation time to any outside activity. I offered to go for ten days or two weeks including the traveling and was subsequently asked whether I could recommend someone who would follow through when I exit from the scene. It occurred to me that you might find it interesting and Miss Bingham mentioned that you had other commitments and she did not dare to impose this additional job on you. I realize that you, too, need a vacation but I wish that you could make it possible. For a first trip, it is really a wonderful experience.

And so, I hope to see you in Newtown where I shall be engaged by the first of July and will not leave under any circumstances until about the eighteenth or nineteenth of the month -- if I do not have a two-week jaunt.

Best Fred:

As usual, it was good to hear from you and I am glad that you had occasion to get away from California for the dedication of the museum in Hawaii.

Ed:ph

Winston did choose an excellent O'Keefe, don't you think? Frankly, I was quite attracted with this guy, after giving him all these and references (for your sake), when he popped and brought a Martin elsewhere and one which we do not think measures up to the very varied group of New Mexico paintings we have in our possession. However, with all the talking going on in the American field, the invitation is not critical. I recall a statement I made to Alfred that when he criticized me for crossing off Mrs. Rockefeller from my list. The statement was to the effect that the word "loyalty" as a one-way road with the path pointing in their direction (toward them, I mean).

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May 6, 1959

Mr. Donald B. Goodall, Chairman  
Department of Fine Arts  
University of Southern California  
University Park  
Los Angeles 7, California

Dear Mr. Goodall:

As we never acted as direct agent for Gaston Lachaise, I cannot help you very much with your current problem. As I recall, his official agents years ago were the Kramshaar Galleries and, more recently, Kneedler & Company. Heyhe also had a good many Lachaise sculptures and drawings from time to time.

The "Terse" which we acquired from Kneedler's, together with a good many other examples of Lachaise's work, was sold by us to Munson-Williams-Prestor in 1957 or 8. We sold the smaller figure to the Whitney Museum and a head, which we purchased a long time ago, was recently acquired from us by the Reby Foundation. Photographs of both may be obtained directly from the Whitney Museum. In my own collection, I have a small figure of which I am sending you a photograph as soon as the printer delivers it to us, in addition to a photograph of one or two Lachaises in the collection of Dr. Michael Watter at 1224 Mittenhouse Square, Philadelphia.

There were a good many other sculptures by this artist sold to the Downtown Gallery during the many years of our existence, but I would have to refer to old records now in storage to ascertain the details. I also have a very fine drawing of a female nude but no photograph has been taken.

No doubt you know that both Edward Warburg and Lincoln Kirstein were very much interested in Lachaise and helped to place a good many of his objects in public and private collections. Perhaps they can be of assistance to you.

Good luck with your monograph — and best regards.

Sincerely yours,

Edith

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May 6, 1960

Mr. Lewis V. Weinstein  
56 Varick Road  
Waban, Massachusetts

Dear Mr. Weinstein:

Much as we should like to cooperate with you, we have no paintings, drawings, or prints by Chagall. As you will note from the names listed at the bottom of this letterhead, we concentrate entirely on American artists and regret that we cannot be of service to you in any other field.

Sincerely yours,

LMH:pb

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May 6, 1969

Dr. Alfred Werner  
Hotel Bryant  
Broadway at 54th Street  
New York 10, N. Y.

Dear Dr. Werner:

Would you be good enough to let me know whether you have further need for the two Passin manuscripts.

As I am now devoting considerable time to my archives material, I am eager to have everything in my possession before the first of June. Will this be possible in connection with the Passin material?

Thank you for your courtesy.

Sincerely yours,

Hillaph



May 6, 1959

Mr. Mitchell A. Wilder  
Chouinard Art Institute  
148 South Grand View Street  
Los Angeles 57, California

Dear Mitch:

It was good to hear from you.

How careless can you get. The Shahn catalogue has become a collector's item and even Lessing Rosenwald wrote ordering a large number of copies to send to his friends and allies. However, for old times' sake I am enclosing a duplicate, which I hope you will guard with your life.

To bring you up to date on what is happening in the art world would require several volumes. All I can say is that American art has become a hot item and that we are up to our ears with customers both in the contemporary and in the folk art fields. Williamsburg is continuing to buy and as you know acquired the Halliday-Thomas collection and has purchased quite a few items from this as well as many other galleries and from the Susseil sale held at the Parke-Bernet in three sessions -- mostly Pennsylvania German birth certificates, et cetera. Cooperstown has acquired the Gunn Collection of 150 or 350 items, I can't remember which. Mrs. Webb is building up a collection of academic art of the 18th and 19th centuries and we are selling everything like mad.

Museum directors have resigned and have moved into other territory. Much of this was discussed during the IFA convention in Washington and I had a grand time. Many professional jobs are open everywhere and either museums will have to close down in the near future or museum personnel will have to be created pronto. To someone who has been around a long time, all this is mighty amusing and occasionally confusing. It all adds up in the long run.

When are you coming East? I should love to see you.

My best regards.

Sincerely yours,

RGH:ph  
Enclosure

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May 6, 1959

Mr. S. Lane Faison, Jr., Director  
Lawrence Art Museum  
Williams College  
Williamstown, Massachusetts

Dear Mr. Faison:

Although we ordered prints of the three photographs made of Last Judgment by Rattner, and this immediately upon receipt of your letter, the photographer has not as yet delivered these to us. We are following up the matter and are trying to expedite delivery.

As you probably know, Rattner has a good many examples, both in collections and in our stock, relating to religious themes, both Old and New Testament. We have in our possession quite a number of such paintings, including another tryptich called The Valley of Dry Bones. The Last Judgment, I believe, is on tour with the Rattner retrospective exhibition which opened at the Whitney Museum last October. If it is at all possible for you to come to the gallery before the exhibition plans are completed, I shall be glad to show you photographs of all the religious paintings by Rattner and original paintings which are at the gallery.

Within the next few days, we expect to receive from the Munson-Williams-Procter Institute a number of paintings and sculpture by other artists associated with this gallery which we had lent for a religious exhibition. This includes the work of Rattner, Dahill, Epstein, Zerach, et cetera. We also have records of many other paintings and sculpture by Weber, Shahn, C. S. Price, Drumlovitch, Kinigstein, Goldin, and others, and I am sure that you will find a very generous selection here if you can pay us a visit.

The only Shahns I have in mind, other than Ave, which would be an excellent example, are not available at the present time as they are included in exhibitions previously planned and are in the possession of various museums and private collections. Actually there are very few comparatively.

I shall be very glad to cooperate if you will let me know your wishes in the matter.

Sincerely yours,

ELM:ph

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May 6, 1939

Mr. Bruce St. John, Director  
The Wilmington Society of the Fine Arts  
Park Drive at Woodlawn Avenue  
Wilmington, Delaware

Dear Bruce:

Indeed I am very sorry that our good news had a bad rider attached to it. Perhaps when you come to New York we can discuss it and ascertain what the charges for this slight job would be.

Stuart Davis has not been able to trace the other paintings, which were produced, as you can gather, when he was a mighty young man, and he has not yet reached the stage of reminiscences about his youth and cannot locate the paintings listed in the catalogue. However he is certain that this painting was in the exhibition.

I look forward to your visit.

Sincerely yours,

RM:ph

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# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

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1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

SYA 106 BA032 SSI 048

B LEW060 NE PD AR BOSTON MASS 6-

JOHN MARIN JR, DOWNTOWN GALLERY-

32 EAST 51 ST NYK-

\*PLEASE WIRE COLLECT DATES AND INSURANCE VALUATIONS OF  
SHAH NS ALPHABET OF CREATION AND PASSION OF SACCO AND  
VANZETTI\*

ANN JENKS INSTITUTE OF CONTEMPORARY ART.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.



THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY

Katherine Coffey, Director  
Mildred Baker, Associate Director



May  
Seven  
1959

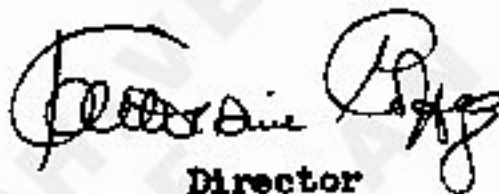
Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

On Tuesday afternoon, May 26, between 3 and 6 p.m., the Newark Museum will hold its Annual Garden Party for its members and friends. This year artists represented in our collections whose work will be on view and donors to our collections will be honored, and it gives me great pleasure to invite you to be present.

I shall appreciate hearing on the enclosed card if we may expect you.

Sincerely yours

  
Director

encl.

1909 : 50th Anniversary Year  
1959

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.



# THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

May 8, 1959

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Eloise Spaeth

Hudson D. Walker

John Walker

Suzette M. Zacher

## DIRECTOR

Harris K. Prior

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

The Friends of the Whitney Museum of American Art, the American-Israel Cultural Foundation, and The American Federation of Arts have recently embarked upon an exhibition project of great importance, in which we would very much appreciate your help.

Up until now, Israel has not been included on any of the itineraries of the exhibitions of contemporary American art which have been seen recently in Europe, although the enclosed newspaper clipping forcefully demonstrates the tremendous interest in art now felt in Israel.

Now, in response to an invitation from the Minister of Culture of the State of Israel, it has been proposed that a major exhibition of approximately three works each by eighteen contemporary American painters and sculptors be assembled and sent to Israel for showing in the two leading Israeli museums: the Bezalel Museum, Jerusalem, and the Tel Aviv Museum, Tel Aviv. These showings would take place during the months of September - November 1959. Works proposed for inclusion in the exhibition have been drawn primarily from the exhibition recently seen at the Whitney Museum, THE MUSEUM AND ITS FRIENDS (second loan exhibition). The selection has been made by Miss Emily Genauer and Mr. Lloyd Goodrich. The Whitney Museum has graciously consented to lend many of its works to the exhibition.

This important exhibition is titled PROJECT ELAI (Exhibition of Living American Artists to Israel). Among the examples proposed for inclusion are your works:

LESSON, I by Stuart Davis  
FROM THE PLAINS, II by Georgia O'Keeffe  
ACROBATS by Max Weber

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Mrs. Edith Halpert

Page 2

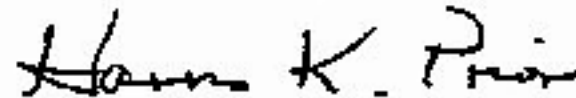
May 8, 1959

We should like to respectfully request whether they might be made available for the six month period of June 15 - December 30, 1959. The American Federation of Arts will assume responsibility for assembling, packing, and insuring all works, as well as arrangements for ocean transport. Dr. Karl Katz, Director of the Bezalel Museum, will receive the exhibition in Israel, and will personally supervise all stages of its handling there, including packing and unpacking, and transport between cities. Careful checking and condition reports on all works will be made to this office while the works are on tour. An extensive printed catalog will be prepared in Israel.

We feel sure that you will agree that the presentation in Israel of some of the best of contemporary American painting and sculpture will be of inestimable importance. In the hope that you will wish to participate in this project, we enclose our usual loan agreement forms in duplicate, as well as a business reply envelope for your convenience in returning one completed copy to our office.

If you have any question concerning this exhibition, please do not hesitate to let us know. Meanwhile, please know of our grateful appreciation for your consideration of our project.

Very sincerely,



Harris K. Prior  
Director

HKP/em  
Enclosures

May 8, 1939

Mrs. H. R. Hamilton  
516 East 78 Street  
New York, N. Y.

Dear Mrs. Hamilton:

On March 21 you left a check for \$15.00 as a deposit on a Ben Shahn print "Scientist". At the time you suggested that we hold the check until you were able to get into the gallery and look at other prints. This we have done.

The edition of this print is now very low and we are eager to know if you wish us to continue holding the print for you, or would you prefer having the check returned.

Sincerely yours

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May 8, 1939

National Exhibition of Prints  
Library of Congress  
Washington 25  
D. C.

Gentlemen:

We have just learned through one of our clients who saw your exhibition of prints that the Ben Shahn "Wheatfield" is marked \$45 in your exhibition. If you will consult our consignment of February 20, 1939, #6142 you will find that we listed the price at \$75. Will you be kind enough to make this change at your earliest convenience.

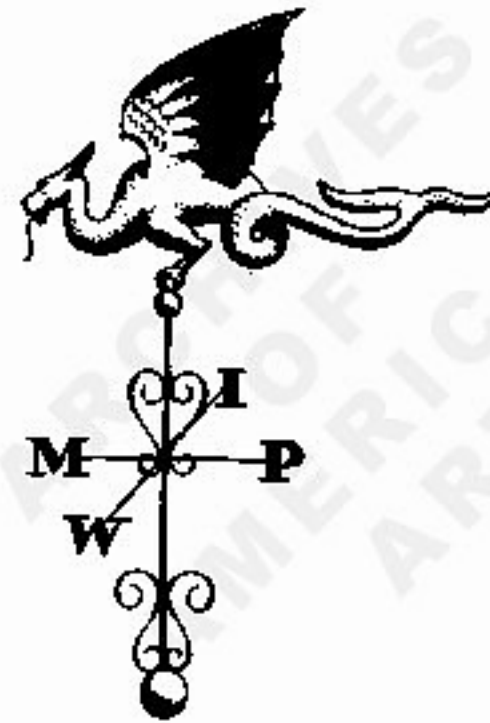
Thank you

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COMMUNITY ARTS PROGRAM  
RICHARD B. K. McLANATHAN  
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]  
SWIFT: 7-0000



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May 8, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Edith:

It was so good to see you in New York and to hear about the extraordinary prospects of the trip to Russia, and to meet Miss Bingham. It couldn't have been pleasanter and I can't tell you how I appreciated it.

As you can imagine, Jane is very excited at the news and we look forward to hearing more soon. She joins me in sending love to you.

Sincerely,

Richard B. K. McLANathan  
Director

RBMcl:mef

LA  
H-1300





# United Jewish Appeal

OF GREATER NEW YORK

## Women's Division

May 8, 1959

The Downtown Gallery  
32 East 51st St.  
New York 22, NY

Attn: Edith Gregor Halpert,  
Director

Dear Mrs. Halpert:

Thank you very much for your letter of April 7th which replied to our request of Max Weber for a donation to the United Jewish Appeal's Sixth Annual Art Auction on June 9th.

We can fully appreciate the wisdom of the art dealers' action to safeguard the interests of the artists with whom they are associated, and understand the problem which prompted the adoption of this policy. Nevertheless, we cannot help regretting that Mr. Weber's works, which have lent prestige to our exhibits for the past five years, will not be included in our 1959 auction.

As you probably know, the annual Art Auctions of the United Jewish Appeal's Women's Division have achieved considerable success because they have enjoyed the magnificent support of many of New York's distinguished art patrons and collectors. You might perhaps wish to help us this year by donating an item from your personal collection, which we understand to be a notably choice one. Your gift would hold a prominent place in our catalog and exhibit, and your generosity would be very greatly appreciated.

Should you care to make a donation, I'd be more than happy to arrange to have your gift picked up and brought to our office. Of course you know that all contributions are tax deductible.

I shall look forward, hopefully, to hearing from you soon.

Cordially,

*Mathilda S. Goldman*  
Mrs. Charles Goldman  
Chairman  
ART AUCTION

### Committee of Former Chairmen

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Mrs. Abraham N. Geller  
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Mrs. Aaron S. Yohalem





UNITED STATES INFORMATION AGENCY

WASHINGTON 25, D. C.

~~NEW YORK, NEW YORK~~

May 8, 1959

Dear Mrs. Halpert:

Enclosed is the receipt for VICTORY by William Zorach. It was received in perfect condition and is being carefully packed for its exhibition to Moscow.

Thank you very much.

Sincerely,

*Lois A. Bingham*

LOIS A. BINGHAM  
Chief, Fine Arts Section  
Exhibits Division  
Information Center Service

Enclosure: Receipt

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

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UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER  
LOS ANGELES 24, CALIFORNIA

May 8, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I answer you forthwith as so much is going on around here; you had better be going on too. We open Dove this evening, and the exhibition is quite specially, and I think superbly, hung by the young installer who does our shows here. I shall send you some installation photographs and whatever news we have in the papers.

Now for you letter, paragraph by paragraph. Winston is a spontaneous guy and somewhat at the mercy of people at hand. I quite understand what you mean; but I only advise him, very cautiously, not to come between him and dealers here on the scene. So, do not feel irritated with him. He has no sense of wrong doing, which perhaps is one of the few blessings in this world.

Now for Santa Fe and O'Keeffe. I am surprised that Black did not write to you when he forwarded my letter. He may be more successful as a painter than as a museum character. I hope, for his sake, that this is so. In any case, his secretary is entirely illiterate. The exhibition in question is a juried one except that a few people on the list (which was not included by him) were invited, and I take it the museum meets the expense of sending in these cases. I thought that you might perhaps contribute a small O'Keeffe out of hand; but, if Black does not come through, why should you come through, and so my amiable intrusive work ends here.

Now for something more interesting to me. I thought that I had pretty much leaked the word to you that I was doing an American twentieth-century show, U.S.I.S. plus Miss Bingham, to go to South America. I blew hot and cold on this; finally decided to do so. I have been led to believe that it is on, but I go into action after July 1, when and if the money is appropriated. If this materializes, I shall be coming East more than once in the autumn to select and may get something started in the summer. Most of the time involved will be in writing the accompanying verbiage, for which I am so notorious. I take it the show would get off the pad about the first of the year. I asked to be sent to Rio to see the first opening and to get the show rolling. So that is that commitment, at least on my side. I gather that Miss Bingham felt that she

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Mrs. Halpert

-2-

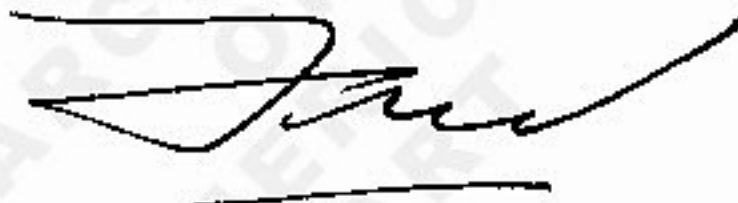
May 8, 1959

should be discreet about it. If this is the case, you don't need to tell her that I have been indiscreet.

None the less, or because of this, I should be interested in principle in going to Russia and eating the second course or the dessert of your meal -- always provided that we had an overlap of a few days so that you could point out the sights to me with your own hand. I don't know exactly what time of year all this would be. In spite of courses, I think that I could make the trip and would very much like to go. As I write this, it occurs to me that Miss Bingham might have trouble selling me, on the principle she was putting one egg in too many baskets.

In any case, all of the best to you, and it is certain that we shall meet before too long.

Cordially,



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DEPARTMENT OF **ART**

College of Fine and Applied Arts  
University of Illinois, Urbana

May 8, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Here is a copy of a letter from Mr. Irving Mathews relative to damage to the Weber gouache which he lent to our American show, and which he has discussed with you.

Our insurance will of course cover all costs in connection with the repair of the painting, and I will appreciate it if you will let me have a statement of costs when the work is completed. This should also cover express charges both ways, express collect to you from Mr. Mathews and prepaid return to him, so that we can have all costs on one bill.

Our records show that to all appearances the picture was in good condition when it left our hands.

At any rate I regret that this has happened, and am sorry to add to your already heavy load of burdensome details.

Best regards,

Sincerely,

*C. V. Donovan*

C. V. Donovan  
Director of Exhibitions

D/g

Encl.



Copy

FROST BROS.  
San Antonio, Texas

Office of  
Vice-President

May 4, 1959

Mr. C. V. Donovan  
Director of Exhibitions  
Department of Art  
University of Illinois  
Urbana, Illinois

Dear Mr. Donovan:

Our picture by Max Weber, which we loaned to you for your recent Contemporary American Painting and Sculpting show, was received two weeks ago. When we unpacked same the picture had shifted in the frame and in doing so I fear that the paper on which the gouache is painted has become finely creased in two prominent places.

I spoke to Edith Halpert, from whom we purchased this painting, last week while I was in New York, and told her of this damage. She feels that it can be fixed in New York by one of her experts and has asked me to send her the painting.

Should she bill you directly for the charges? If not, please advise what disposition I should make of the charges for repairing the picture.

Very truly yours,

(Signed) I. Mathews

Irving Mathews

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SAMUEL S. WALKER, JR.  
325 EAST 72ND STREET  
NEW YORK 21, NEW YORK

8 May 1959

Mrs Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs Halpert:


On April 22nd you were kind enough to grant us permission to reproduce Stuart Davis' Pochade in a new art book by Alexander Eliot. Since then, the Metropolitan Museum has referred us to you in connection with obtaining rights to reproduce Charles Sheeler's Golden Gate. Our request would be for rights to reproduce the work in the non-profit edition of the book, under the conditions mentioned in our letter of the 21st.

Our letter from the Metropolitan leaves me somewhat confused as to whether permission to use the Sheeler painting should be obtained from both you and the Museum, or whether your permission alone is sufficient. If you could advise me on this point I should be grateful.

Would you address your reply to me at Room 44, 35 West 53rd Street, New York 19?

Again, our thanks for your trouble and courtesy in this matter.

Very sincerely,

  
Anne E. Miller

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May 9, 1969

Miss Ruth S. Berlin  
780 Madison Avenue  
New York 21, N. Y.

Dear Ruth:

It was very nice to hear from you even though your letter was prompted by your insurance broker.

The information you requested is enclosed in an official document which I hope will be satisfactory.

Please remember me to the Kramers when you see them next week and tell them that I miss them. As a matter of fact I wish that my friends wouldn't flitter around the world so much as I am beginning to feel more and more alone.

And so, my best regards -- and have a wonderful time abroad.

Sincerely,

EGM:ph  
Enclosure

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

May 9, 1939

Mr. Thomas Devine  
Room 5600  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Devine:

At last I am sending the promised information. As I advised you, I am not very familiar with the valuations of paintings of this period other than the folk art and was obliged to ask the help of several dealers who have close association with the material.

The insurance valuations of the paintings that I examined last week are listed below:

Anonymous	Boy - on panel	19 7/8x25	\$ 450.
Bossiter	Portrait of Julie - 1887	20x24	200.
Anonymous	Portrait of Mr. & Mrs. Billings (pair)	23x30 1/2 ea	500.
Anonymous	Ancestors - pair	20 1/2 x 25 1/2 ea	600.
Elshemius	Landscape - Pacific Coast	24x37	2800.
A.T. Bricker	Autumn Scene - 1870	20x24 1/2	350.
George Smilie	Hudson River	7x9	200.
George Smilie	Hudson River	7x9	200.
Bierstadt	Mountain Scene	18x24	900.
Bierstadt	Shore - West Coast	18x29	500.
Emmett	River Scene	6 1/8 x 11 7/8	350.
Cole	Landscape with Castle & Waterfall	8 1/8 x 11	450.
Cole	Romantic Landscape	10x14	450.
Daland	Autumn Scene	12x17	500.
Edward Moran	Squally Day - 1872	18x35	500.
Hart (?)	Marsh with Deer - 1864	13x26	500.

Sincerely yours



May 9, 1959

Mrs. Muriel B. Francis  
116 East 65th Street  
New York, N. Y.

Dear Mrs. Francis:

I finally succeeded in having Stuart Davis come to the gallery today to examine the painting you left with me. He recognized it as one of his Gloucester series.

I would suggest that you place an insurance valuation on the painting of \$1200. and arrange to have the painting picked up -- at your convenience.

Sincerely yours,

RM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Have you had ~~any~~<sup>any</sup> contact with the Pattersons since May 4, 1968? I do wish you would get together and meet some of the old-timers in the area and letters.

I am delighted that you are so happy with Paris and that you are having so exciting an experience there. I am also pleased that you have met so many friends and are having high-class American fun. It is wonderful that writers and their wives are living up — in contrast to the old days. I have had occasion to discuss this change very recently and actually it is most gratifying that people in the field of "culture" — and inclusively so — are taking an entirely different place in the overall social scheme. When I observe what has happened in the field of painting

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May 8, 1950

and sculpture, I am well aware of the new role of the artist, as well as the writer, the musician, the choreographer, et cetera, and I am really very happy to have experienced this era.

Have you had any chance to meet the Battlers? I do wish you would get together and meet some of the old-timers in the arts and letters.

Mr. and Mrs. Edwin Gilbert  
c/o Miss. Bloch  
17 rue de Navarre  
Paris VI, France

Dear Virginia and Bill:

What a lovely correspondent I am!

Boy, was I happy to see The Hour Glass in the post-arrival list in the New York Times and in the Herald-Tribune. I sure mess up with the best people. Incidentally, in my travels — and I have been shooting around the country again — I have met a great many people who have read the book and have been very greatly impressed with it. I flatter with pride every time I have occasion to listen to the growing comments.

Last Sunday Jack and Walter accompanied me to Newtown and I could not help remarking that it will not be the same this summer. Every few minutes I had the urge to telephone you in Bridgewater and was reminded of the fact that you were not there. How could you do this to me? Everything was in good order and I returned with cherry blossoms, forsythia, and various other blooms, which cheered me up no end. And as a matter of fact, I can't wait to get out to Old Connecticut. I certainly need a rest this year. The European trips were wonderful the past two years but at the rate I keep going, I really need a quiet vacation and I intend to have it this summer or next. There is some talk about my going to Russia but I made the proviso that I would not be away more than two weeks under any circumstances. My last birthday depressed me a little bit because I realized that my energy is beginning to give out. I can no longer work sixteen hours a day and with the current interest in American art, one has to, or else.

I am delighted that you are so happy with Paris and that you are having so exciting an experience there. I am also pleased that you have met so many friends and are having high-class American fun. It is wonderful that writers and their wives are living up — in contrast to the old days. I have had occasion to discuss this change very recently and actually it is most gratifying that people in the field of "entire" — and inclusively so — are taking an entirely different place in the overall social scheme. When I observe what has happened in the field of painting



May 9, 1959

Mr. Johnny Hayes Jr.  
Rt. 2  
Jerome, Idaho

Dear Mr. Hayes:

Thank you for your letter.

Unfortunately we have very few illustrated catalogues but if you will refer to the list of artists which appears at the bottom of this letterhead, perhaps you can advise us which of these artists interest you particularly. When you do so, I can arrange to send you a few photographs of watercolors which are available.

On the other hand, we have examples by younger artists whose prices are in the range mentioned by you. In any event, the instalment arrangement applies to anything sold in this gallery. We have no contracts nor is there any interest charged on any of the sales. All we request is a 20% down payment — and we allow a year to the client, either in equal equal monthly sums, or in quarterly payments, whatever is most convenient for you.

I look forward to hearing from you.

Sincerely yours,

RMH:ph



May 0, 1959

Mr. Felix Lendau  
Lendau Gallery  
702 N. LaCienega  
Los Angeles 45, California

Dear Felix:

It will indeed be a great pleasure to see you again during the week of May 18th. Please call me when you arrive and I shall arrange for an evening when we can have a good gab fest here.

Did you not receive my letter regarding the Shalm "gift" to Rabbi Beerman? I have been away a good deal of the time in recent weeks but managed to dash off a note to you about the situation. There was nothing in the way of a drawing important enough for the present.

Rabbi Beerman was here with a rabbi friend of his who purchased a very large seven-foot or something drawing of Haimonides for his temple and at that time your friend indicated that he wanted it desperately. Therefore it seemed foolish to send a small \$600-number to you. The paintings now range from \$4500 up and we have only one available — a new example — at the former price. This would have been out of your range.

At the moment, Ben is working on a huge drawing and on another painting. I advised you of this in my previous letter. Until something of consequence appears, it would be unfair to Rabbi Beerman to make any suggestion.

For the past few days with an avalanche of requests and no pictures available. In any event, I promise I will give you first call on anything that I consider suitable for the purpose, although I know we cannot meet the deadline.

And so, I look forward to seeing you very shortly.

Sincerely yours,

W. H. P.

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May 9, 1959

Mr. Sylvan Lung  
1500 Milan Building  
San Antonio 5, Texas

Dear Sylvan:

Thank you for your letter.

I was very much flattered by your comment to the effect that I had selected the reproduction for the New York Times. As a matter of fact, we have been so busy and I have been so harrassed that I did not send out a publicity release for the exhibition and furthermore was not here when Howard Devree came in to see the show. It was then that I did my shopping for my long weekend trip to Washington where the A.F.A. convention was held. Besides, we have no control whatsoever over the choice of the reproductions used with any of the reviews. The entire folder is handed to the critic as we politely slide off to another part of the gallery. Nevertheless I was equally delighted to see the reproduction and I was very impressed with the size and position in the paper. I, too, was pleased that Louise was so impressed with the Sheeler and without putting on any sales talk (after all the picture is sold) I can tell you that it is one of the most admired paintings we have ever exhibited.

And so, we can all be happy together.

My affectionate regards to Mary and to you.

Sincerely yours,

EGH:ph



**Memorandum from** Edith G. Halpert

To Mr. Seymour Lang.

The check for agreed  
to send is to be made  
in the name of The  
Paula Bryer Halpert  
Foundation - for  
the amount of \$2500.-

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 3, 1959

Library of Congress  
Washington, D. C.

As you requested, we are now enclosing a list of the silkscreens produced by Ben Shahn -- both in black and white and in color.

Those marked with an asterisk have been sold out completely, but we have examples of the others available. The price list will be sent to you on request.

Sincerely yours,

ECM:ph  
Enclosure



# LIST OF SILK SCREEN PRINTS BY BEN SHANN

Silent Music - Black & White

Where There's a Duck, There is no Sword

Phoenix - Black and White  
Phoenix - Color

Triple Dip - Color

Profile - with color

Pateron #1 - Color  
Pateron #2 - Black and White

Calabasse - Black and White

Wine Building - Color

Super Market #1- Color  
Super Market #2- Black and White

Alphabet of Creation - Black & White

The Scientist - with color

Immortal Words - Black & White

Portrait of Sacco & Vanzetti - Black & White

Wheat Field - with color

Passion of Sacco & Vanzetti - Black & White

Late and Molecules - With color  
Late and Molecules - Color

Algerian Memory -

Cat's Cradle - with color

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Added to letter dated May 9, 1959

**Dr. Edgar Breitbach**  
Library of Congress  
Washington, D. C.

**Dear Dr. Breitbach:**

P.S. We shall be glad to allow you the regular museum discount of 10% on the three prints you selected -- *Lute and Molecules*, with color, *Algerian Memory*, and *Cat's Cradle*, which are priced, respectively, at \$35., \$35, and \$50.



May 9, 1959

Mrs. Aaron Richmond  
125 Dean Road  
Brookline 46, Massachusetts

Dear Mrs. Richards:

I feel so indebted to you that I am about to paint a Marin for you in the price range which you have in mind. The tickets arrived and I am highly elated, to say the least — and most, most grateful.

Last Saturday, Mr. the husband of Ulanova, came to the gallery with the painter Mafregier to see what we had in American art. It was a very pleasant meeting and I was rather stunned when he kissed my hand at greeting in the good old bourgeois fashion and when he selected the Ben Shahn painting as his favorite in the exhibition. At this moment, it appears likely that I shall go to Russia again late in July to accompany the exhibition of American paintings organized by our State Department. I am brushing up madly on my Russian as — if and when I go — one of my duties will be to give several talks about American art in Russian. It means that I have to graduate from my child-level vocabulary to a very sophisticated one.

When are you planning to be in New York? I wish you would leave some time so that you could spend an evening with me. I have so enjoyed meeting you and look forward to your next visit.

Sincerely yours,

RCH:ph

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*Westland School*

May 9, 1959

Mr. Robert F. Rosenstiel  
718 South Broadway  
Los Angeles 14, California

Dear Mr. Rosenstiel:

Thank you for your letter.

I am pleased that you had such success with your exhibition and succeeded in selling a number of the items.

Another print of the Ben Shahn silhouette of Sacco and Vanzetti has been sent to you as well.

It will be very nice to see you when you come to New York. I would suggest that you get in touch with me in advance as I usually take my winter vacation the latter part of December and should like to be here when you call.

Sincerely yours,

HGM:pb

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May 9, 1959

Mrs. John E. Stauffer  
65 Mover Street  
Worcester 2, Massachusetts

Dear Mrs. Stauffer:

Thank you for your letter and the check.

The painting was removed from the exhibition and is being shipped to you as you requested.

The still life painting in casein which was also included in the exhibition was priced at \$1800. but was sold last Saturday.

There are two books "in the works" at the present time, both scheduled for publication in the fall. The two publishers are Harry Abrams, who is doing a so-called "portfolio" on Stuart Davis with text by Harvey Arnason; and George Braziller, who is starting a new series on American artists in paperbacked editions, with the Davis text by Goossens.

Both of these will have a large number of color plates as well as black and white illustrations. I shall, of course, let you know when these are about to appear.

I hope I shall see you in Worcester, where I plan to attend the Dial symposium

Sincerely yours,

RM:ph

P.S. The payment arrangements are entirely satisfactory.



May 9, 1959

Mrs. Stephen Stone  
180 Elgin Street  
Newton Centre 59, Massachusetts

Dear Sybil:

You are a doll for sending me the catalogues with the information I asked for.

I had a faint hope that you and Steve would attend the symposium at Worcester and that I would have the pleasure of seeing you there. However, I don't blame you for getting away weekends now that the weather is so pleasant after a long siege of rain, chill, et cetera. I am leaving early tomorrow morning (Saturday) and am returning Sunday afternoon, thereby leaving no free time whatsoever. However, I did not want to miss the symposium as there are a few gaps in my historical sequence of that period which I should like to fill in appropriately and from the proper source. Furthermore, I am a bit nostalgic about the Dial, Marianne Moore, e. e. cummings, et cetera, as the Dial office was on 18th Street and a number of people active in that publication would drop in Wednesday evenings when the gallery was open. This, of course, was toward the end of the Dial and at the beginning of the gallery.

I am so distressed that you picked the 21st for an evening off as I had made arrangements to spend this evening with the Jake Laurences and some of our mutual friends at Jake's home. The date was made long ago and I cannot possibly break it. However, I hope to see you during the day and perhaps I can get you to come upstairs for a drink and a chat, as I do not have to leave until 7 p.m. I do want to hear about the "lots of things" referred to in your letter.

My very best regards to you and Steve.

Sincerely,

EMH:ph

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Mr. Joseph Strick

- 2 -

May 9, 1959

Washington, where this subject was treated by a scientist and an artist. It was completely competitive and led nowhere at all, except that there was a destructive element in the content of the former, who, I felt, expressed the non-creative and popular concept. In any event, it should be fun and I trust that it can be arranged.

Please let me know sufficiently in advance when you plan to be in New York. I certainly look forward to your visit and, again, hope that you will leave it open for us.

Mr. Joseph Strick  
3808 Heier  
Los Angeles, California

Sincerely yours,

Dear Joseph Strick:

Ed:ph

It is a strange coincidence indeed that in the same mail I received a letter from a San Antonio client crediting me with "the thoughtfulness of selecting some and arranging to have it reproduced in the New York Times last Sunday." This client was referring to the Charles Sheeler painting.

Much as I should like to take the credit and boast of my brilliant manipulations with critics, authors, publishers, et cetera, I must confess that I had nothing to do with the Sheeler reproduction nor with the Jack Levine. As a matter of fact, I did not have the pleasure of meeting Frank Gottlieb until about a week ago when he came in to select paintings by Balthus which he wished to reproduce in a forthcoming book on that artist. In this instance, too, I left him entirely alone, and until I receive his requests for photographs I will not know which of the paintings he will include in his book. Nevertheless, I thank you for the compliment. Furthermore, I am truly delighted that you and Mrs. Strick are happy with the two paintings. In this connection, I confess, I take very great pride. Actually, what was made it possible for me to continue for almost thirty-five years as the facilitator I got in during a successful short-run bringing to marriage a work of art and the right collector. So much for that.

When you come to New York — and I certainly hope you will help me in getting to the review of "The Savage Eye," — I hope you will call me and permit me to arrange a small dinner party here so that you and Shahn may meet. I think the exchange of ideas between you and him in connection with "Helix and Crystal," with his attitude regarding science and art and yours, should provide a fascinating controversy. I am sure it will be that, as Shahn's point of view is basically antagonistic toward the role in which science has been placed in recent years versus art. While he does not deny the creativity, imagination, and the truly primary impulses of the scientist, he feels, as do many of us, that the translation — or rather, the interpretation — places an accent on the formalization to a frightening extent. Of course, I, too, can be wrong in my understanding of Shahn's motivation. But I have attended a great many symposia in recent years, including one a week ago conducted by the American Federation of Arts during the convention in

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May 9, 1959

Mrs. L. Corrin Strong  
2712 Thirty-Second Street  
Washington, D. C.

Dear Mrs. Strong:

Please accept my belated thanks for the most delightful evening I spent at your home. It contributed greatly to the enjoyable weekend organized by the AFA.

I sincerely hope that you have completely recovered (although you looked very well indeed) and that I shall have the pleasure of seeing you in New York very shortly.

Please extend my best regards to Mr. Strong.

Cordially yours,

EGH:pb

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May 9, 1959

Mr. Robert C. Vose, Jr.  
Vose Galleries  
559 Baylston Street  
Boston 18, Massachusetts

Dear Mr. Vose:

Last year I purchased a painting which represents a slight departure from the American folk art pattern which I have followed consistently. I considered this of such interest that I made the acquisition nevertheless.

A photograph of this painting is enclosed. According to the previous owner, the portrait was acquired by a local dealer at an important auction held in Boston, but no other information was available.

Because you are more familiar with this type of material and may have had occasion to see this painting while it was in its previous home, I am sending the photograph to you in the hope of obtaining some additional data. Incidentally, the painting had been relined and applied to a new stretcher before the previous dealer purchased it.

I shall indeed be most grateful for any light that you can throw on this picture as I cannot sell it under the present circumstances without being able to supply some information other than the fact that it is by an anonymous artist obviously of the late 18th century.

Many thanks for your cooperation.

Sincerely yours,

EGM:ph  
Enclosure



May 11, 1959

Mrs. Edith Gregor Halpert,  
Downtown Gallery,  
32 East 51 Street,  
New York City.

Dear Mrs. Halpert:

I have just had a long talk with Mr. Milch and have left, in his care, all of the sketchbooks that we have been able to assemble for the memorial show for David Friedenthal next spring. He has suggested, and I had also wanted to, that we meet and talk further about what is to be planned for publicity. I shall be in New York until the end of June, and I will be glad to talk with you whenever you are free.

Cordially,

( Mrs. Gustave B.)

*Elizabeth G. Garfield*  
Elizabeth G. Garfield

125 Riverside Drive  
New York 24

Sc4-0081



TIME & LIFE BUILDING • 9 ROCKEFELLER PLAZA • NEW YORK 20 • N.Y.

May 11, 1959

Mrs. E. G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

In the January 1959 issue of Fortune magazine appeared an article on the Singer Manufacturing Company with drawings by Ben Shahn. An adaption of this article with the Ben Shahn drawings appeared also in the April 27, 1959 issue of LIFE INTERNATIONAL.

We would like to have permission to use one of the drawings from this article in an advertisement for LIFE INTERNATIONAL which would appear in the London Economist. Although I do not know what the exact wording of the advertisement would be, it would deal with the editorial content of LIFE INTERNATIONAL and would mention the above-mentioned article and the fact that it was illustrated by Ben Shahn. The specific drawing that we would like to use in this advertisement is the one of the Nigerian with a sewing machine being carried on his head. (I have attached the reproduction of this drawing as it appeared in the magazine.)

Thank you very much for your help in this matter.

Sincerely yours,

*Linda L. Carter*

(Miss) Linda L. Carter  
Promotion Department

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UNIVERSITY OF SOUTHERN CALIFORNIA  
UNIVERSITY PARK  
LOS ANGELES 7, CALIFORNIA

DEPARTMENT OF FINE ARTS

May 11, 1959

*MB*  
*PK note*  
*no from enclosed*

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter of May 6th, concerning the  
Gaston Lachaise sculptures handled by the Downtown Gallery.

I am grateful for your references to the Lachaise works  
in Utica and Philadelphia. I am looking forward particularly  
to the photo of the figure in your collection. Should you  
be willing to do so, I would much appreciate your noting  
as much as you remember about this work on the attached cata-  
logue information form. I also enclose a form for the draw-  
ing of a female nude.

Best wishes for a fine New York City springtime.

Sincerely,

*Donald B. Goodall*

Donald B. Goodall, Chairman  
Department of Fine Arts

DBG:gh  
Enc: 2

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**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

May 11, 1959

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I want to thank you for your good letter written early last month. I am sorry that my answer is so slow in coming, but I have just come back from Little Rock where the traveling exhibition opened (due to the interest of Winthrop Rockefeller in his mother's collection). We are having spectacular success in booking the show, twelve leading museums in the south and west have already agreed to take it and only three dates remain open for its two-year tour of the country. The catalogue is due to arrive at the end of this week or early next and I have asked that three copies be sent to you on its arrival.

I plan to be in New York sometime during June or July and am anxious to see your five new pictures. Still no answer on our future prospects, but I shall write you the minute that this is forthcoming.

Best regards.

Sincerely yours,

*Mary*  
Mary C. Black

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May 12, 1959

The Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Sirs:

Mr. Charles Parkhurst has suggested that I write to you. I am a graduate student in the Fine Arts Department here at Oberlin and shall have completed my course work for a Master's degree in painting this June. In September I plan to come to New York to continue my painting, and although I have living and work space lined up, I need a job, preferably a part-time one.

In addition to my studio training here I have a B.A. in art history from Harvard. I am willing and able to do almost any sort of work and if you think you could use me in some capacity I should be very pleased to hear from you.

Sincerely,



Ernst G. Benkert  
Allen Art Building  
Oberlin, Ohio

May 12, 1939

Senator William A. Benton  
342 Madison Avenue  
New York, N. Y.

Dear Senator Benton:

Finally I succeeded in getting the price (most favorably) on the Walt Kuhn paintings Mrs. Parkinson agreed to accept \$3500.

As there are two other collectors waiting for price information, I hope that you will let me have your decision at your earliest convenience.

And, this is not sales pressure.

Sincerely yours

WAB:1



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May 12, 1999

Mrs. Ruth Berlin  
760 Madison Avenue  
New York, N. Y.

Dear Mrs. Berlin:

I am listing below the current market value on the paintings you requested:

Karlsl	Oil	Two Girls	\$350.
Kuniyoshi	Ink Dr	Class	250.
Tom	Drawing	Monogram 7	200.
Genove	Guards	Double Bird	350.
Greenston	Charcoal	Birds	100.
Dave	Watercolor		200.
Kuniyoshi	Dr. H.C.	Birds	200.
Wesley Lee	W.C.	Scene	100.
Johns		"	100.

Sincerely yours

RBH:z

# Willard Straight Hall



Cornell University, Ithaca, New York

May 12, 1959

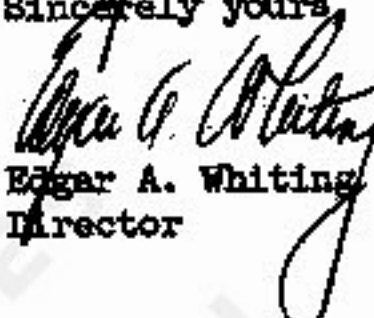
Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Mrs. Halpert:

We are interested in purchasing for Cornell University a painting by John Marin, "Movement in Brown Ochre, Cobalt Green and Umber." We understand that the list price for this painting is \$4000. If we are entitled to an educational discount we would, of course, be very pleased to receive it.

I'd appreciate your letting me know as to whether or not this work is still available and, if so, when we might expect to receive it.

Sincerely yours

  
Edgar A. Whiting  
Director

EAW:g

PO L

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690  
69  
621  
616.50  
4.50

ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

May 13, 1959

Dear Mrs. Halpert,

Thank you for your civility in apprais-  
ing the paintings from Woodstock. I know that  
on such short notice and the imminence of your  
Washington journey the performance of this kind -  
ness was no casual undertaking. When you are ready  
pray let me know what is owed for your service.

With repeated assurance of appreciation  
I beg to remain

Very truly yours

Thomas Devine



May 12, 1959

Mr. George Mackie  
Acting Head of School  
Gray's School of Art  
Robert Gordon's Technical College  
Schoolhill, Aberdeen

Dear Mr. Mackie,

I have your letter of April 23 addressed to the director concerning your exhibit of reproductions of Ben Shahn's work. I regret the delay in replying. Unfortunately, your previous letter must have gone astray or may never have been received here at the Museum because we are unable to trace it.

I have spoken to Mrs. Edith Halpert, director of The Downtown Galleries, 32 East 51 Street, New York, New York, who is a great expert on Ben Shahn, having handled his work in her galleries for many years. She said she would be most pleased to help you form your exhibit if you would be good enough to write her explaining what kind of reproductions you have in mind. Apparently there are only a few colored prints available; then there is a series of works which have been reproduced in magazines or works that have been designed for magazine advertisements. Added to these are a series of fine book illustrations and, of course, the photographic file.

Once again our apologies for whatever inconvenience was caused by our silence. I hope that Mrs. Halpert will be of help to you and that you will call on us again if we can be of further assistance.

Sincerely yours,

Robert Beverly Hale  
Curator of American  
Painting and Sculpture

cc: Mrs. Edith Gregor Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**LOS ANGELES COUNTY ART INSTITUTE**

GENERAL HARRISON GRAY DYER, FOUNDER

2401 WILSHIRE BLVD., LOS ANGELES 47, DUNKIRK 7-3383

May 12, 1959

Mrs. Edith Halpert  
Dir., Downtown Gallery  
New York, New York

Dear Mrs. Halpert:

We have just received and distributed to the students who requested them, the Ben Shahn catalogues. I wish to express my appreciation and that of the students to you for making them available.

Very sincerely yours,

  
Jarvis Barlow  
Director

JB: jm

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# Print Council of America

527 Madison Avenue  
Room 311  
New York 22, New York  
Phone: Plaza 5-3789

May 12, 1959

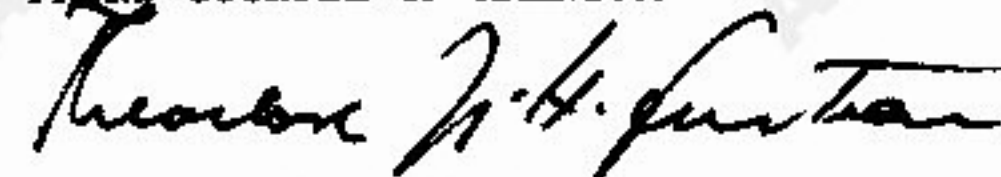
Mr. Ben Shahn  
% THE DOWNTOWN GALLERY  
32 E. 51st Street  
New York 22, N. Y.

Dear Mr. Shahn:

Once again I am pleased to inform you that a second complete set of the exhibition prints "AMERICAN PRINTS TODAY- 1959" has been purchased by Mr. Hudson D. Walker for his collection.

We are attaching to this letter our check in the amount of \$135.00, for one print each of "LUTE AND MOLECULES," and "WHEAT FIELD."

Cordially yours,  
PRINT COUNCIL OF AMERICA



Theodore J. H. Gusten  
Executive Secretary

TG:rk

## Directors:

Adelyn D. Breeskin  
Henry Sayles Francis  
Gustave von Groschwitz  
Bartlett H. Hayes, Jr.  
Arthur W. Heinzelman  
Harold Joachim  
Una E. Johnson  
Karl Kup  
William S. Lieberman  
Grace M. Mayer  
A. Hyatt Mayor  
Elizabeth Mongan  
Grace L. McCann Morley  
John S. Newberry  
Alice Parker  
John Rewald  
Jakob Rosenberg  
Lessing J. Rosenwald  
Henry P. Rossiter  
Paul J. Sachs  
James Thrall Soby  
Louis E. Stern  
Hudson D. Walker  
Robert M. Walker  
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Executive Secretary

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ROBERT F. ROSENSTIEL

716 SOUTH BROADWAY  
LOS ANGELES 14, CALIFORNIA

May 12, 1959

Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York


Dear Madam:

I am enclosing herewith Westland's check for \$605.00 and inasmuch as the check is in error, I am enclosing my check for \$11.50 which will bring the total amount remitted up to the amount we owe you for the pictures sold.

The Rattner was shipped via Express yesterday and should be in your hands by early next week.

Thank you very much for your help and cooperation.

Yours very truly,



Robert F. Rosenstiel

RFR/et

Enc.

not to publishing information regarding sales transactions, neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.



# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

---

May 12, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

The Marin drawing "Figures on the  
Brooklyn Bridge" is being purchased for the  
Museum Collection.

Will you please send us an invoice?

Sincerely yours,

*Gertrude R. Egner*  
(Mrs. ) Gertrude R. Egner  
Registrar

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may be published 50 years after the date of sale.

*pal  
me  
hal*

JOSEPH L. TUCKER  
1830 BOATMEN'S BANK BUILDING  
ST. LOUIS 2, MISSOURI

May 12, 1959

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attention: Mrs. Edith Halpert

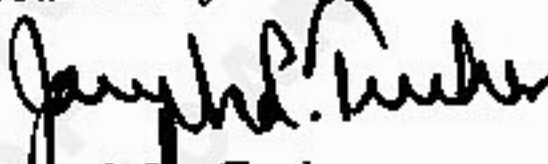
Dear Mrs. Halpert:

We have eliminated from consideration all but the water color of "Apples and Tomatoes". You indicated that you would send a painting on approval, and we would like to avail ourselves of this opportunity. Please send the painting to my home address at 102 Aberdeen Place, Clayton 5, Missouri.

I have found that if paintings are shipped "Air Express" they arrive within forty-eight hours, and if you would care to ship "Air Express", I would return the painting by the same means within one week if we did not keep it.

With thanks for your attention, I am

Yours very truly

  
Joseph L. Tucker

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USIA

*Pedraza*

Mr. Phil George  
George Nelson & Company  
15 East 50th Street, New York, New York

12 May 1959

Lois A. Bingham

Fine Arts Exhibition in Moscow

The Fine Arts Exhibition for Moscow is being packed by The Seven Santini Brothers, Inc., 449 West 49th Street, New York 19, New York. (Phone Number: COlumbus 5-3319). It includes the collection of sculpture, part of which is selected for exhibition with the paintings in the gallery space of the glass pavilion, and part for exhibition in the garden area outdoors. These pieces are being crated and labeled so that the garden sculpture upon its arrival in Moscow can be turned over to the landscape architects for immediate installation. The indoor sculpture will go into temporary storage with the paintings until such time as the curator arrives to supervise unpacking and installation.

The crates which go into temporary storage will be labeled "USIA PROJECT G-1098E." The crates containing the outdoor sculpture will be labeled "USIA PROJECT G-1098F." Included with the paintings is one by Charles Sheeler, entitled UPPER DECK. This painting is for use in the Office of the Commissioner of the American National Exhibition.

Included with the sculpture for the official exhibition is the Borglum Bust of Abraham Lincoln, lent by the White House, for use elsewhere in the American National Exhibition. Special instructions for the installation of this piece should be obtained from Robert Siverd. (G-1098F).

When the packing lists are complete, we shall supply your office with copies.

The bases for the outdoor sculpture will be the responsibility of the landscape architects. Only one piece requires a specially designed base. This is the Jose de Rivera COPPER CONSTRUCTION. The sculptor has requested that it be displayed on a stand 18" x 18" x 48" high, with a hole to support the shaft of the piece; the shaft being 1" in diameter. (I have requested a photograph of this piece, which I will forward to you for your guidance).

The other piece by de Rivera, CONSTRUCTION #47, will be exhibited in the gallery. It will require an electrical outlet for the motor which rotates the piece. The motor runs on 110-120 volts, 60 cycles, A.C. (I am enclosing the second floor plan of the Jungle Gym with the location of this piece

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- 2 -

indicated in red pencil. The location of the other pieces of sculpture are also indicated, but there will be no other electrical problems to concern you).

Enclosed is the text for the labels for each of the pieces of sculpture to be displayed outdoors and the text for the paintings and sculpture which will be shown in the gallery area. Catalog numbers will be supplied as soon as possible.

Lois A. Bingham  
Chief, Fine Arts Section  
Exhibits Division  
Information Center Service

Enclosures:

1. Second Floor Plan of the  
Jungle Gym
2. Texts for Labels of  
Paintings and Sculpture

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be substantiated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



VIA FRATELLI BANDIERA 36  
ROME, ITALY  
MAY 13, 1959

MRS. EDITH HALPERT  
DOWNTOWN GALLERY  
32 E. 51ST STREET  
NEW YORK, NEW YORK

DEAR MRS. HALPERT:

MANY WHO HAVE SHOWN INTEREST IN MY WORK HAVE SUGGESTED THAT I WRITE YOU CONCERNING A POSSIBLE OPPORTUNITY TO SHOW YOU MY SCULPTURE. I WILL SOON RETURN FROM TWO YEARS' GUGGENHEIM FELLOWSHIP IN ROME AND WILL HAVE WITH ME THE SCULPTURES PRODUCED DURING MY STAY HERE. BEFORE ACCOMPANYING MY FAMILY TO MINNEAPOLIS I HOPE TO REMAIN IN N.Y. FOR A WEEK BEGINNING JUNE 26TH. I WOULD BE PLEASED IF WE COULD ARRANGE AN APPOINTMENT CONVENIENT TO YOU AT WHICH TIME, IF YOU DESIRE, I COULD SHOW YOU EITHER PHOTOS OF MY WORK OR THE SCULPTURES.

IF IT IS POSSIBLE FOR YOU TO SET A TIME IN ADVANCE OF MY ARRIVAL IN N.Y., I WOULD APPRECIATE HEARING FROM YOU PRIOR TO MY DEPARTURE FROM ROME THE 26TH OF MAY. IF YOU SO INDICATE I WILL BE HAPPY TO SEND PHOTOS OF SOME SCULPTURES.

SINCERELY,



PAUL T. GRANLUND

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

*Mr. & Mrs. Halpert*

MUSEUM OF ART OF OGUNQUIT  
SHORE ROAD  
OGUNQUIT, MAINE

May 13, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
New York, N.Y.

Dear Mrs. Halpert:

Here are the loan forms that you will need for your paintings and those lent by the Gallery for our Demuth show. They should be filled out and sent back to me at the above address so that we can make up our insurance list.

I am grateful to you for your suggestions about other Demuth owners. N. Saltonstall and Amherst, among others, have lent to the show.

I have filled in the information that I have about the paintings from you and the gallery, leaving blanks where there was some question.

Many thanks again for all of your help.

Sincerely,

*Bill Homer*

William I. Homer  
Curator

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W. C. HOLDEN, Director

# The Museum

TEXAS TECHNOLOGICAL COLLEGE

Lubbock, Texas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 13, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We should like to have the privilege of introducing to you Mrs. Roy Furr, who is a member of our Museum's Women's Council. Her husband is a member of the Board of Trustees of the West Texas Museum Association.

Mrs. Furr is interested in good paintings for her home. She owns a remarkable American primitive portrait, and she and Mr. Furr have been painted by Wayman Adams. Mrs. Furr is going to New York on May 20 for several weeks of play-going and gallery-visiting. She is planning to come to your gallery to meet you and to see the work of John Marin and Georgia O'Keeffe.

We hope that it will be convenient for you to show her around.

Sincerely yours,

W. C. Holden

W.C. Holden, Director

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

---

13 May 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 St  
New York 22, N. Y.

Dear Mrs. Halpert:

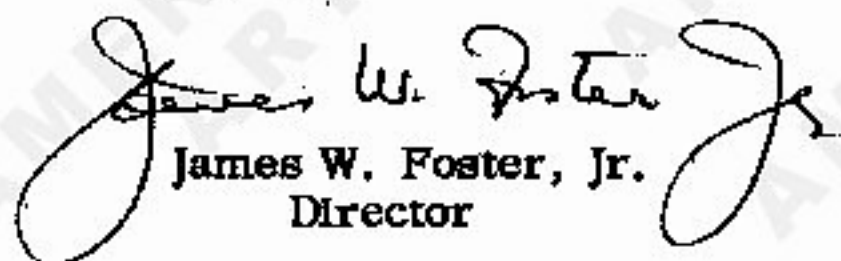
Many thanks for your understanding letter. I appreciate your point of view and we would not wish to cause you any embarrassment re disposition of funds which you so generously contributed.

The Trustees have decided definitely to acquire your Marin drawing, "Figures on Brooklyn Bridge". I am delighted that it is now a part of our collection, which through out exhibition has achieved new status. Thank you for helping us to make the exhibition and the project a successful one.

I expect to be calling on you in the week of May 25, when I'll be in town searching for material based on circus themes for our August show when the Fiesta takes place here. I hope you'll let me call on you for help and suggestions.

All good wishes,

Cordially,

  
James W. Foster, Jr.  
Director

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Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Pioneer Acres  
Selkirk, N.Y.  
May 13th 1959

Dear Mrs Halpert:

Again one of your catalogue announcements have or has aroused my special interest! It is the Robert Osborn drawings this time, and I wish I could have seen them. There is a possibility that I will be down for a couple of days the first week of June. Would you by any chance be having some of them there at that time? It is the titles such as "Marcel Marceau", "Alexander Nevsky", "Sancho Panza", "String Quartette" and many others that suggest the possibility of more serious things than those of the illustrated books etc. which I know very well of course but wouldn't be interested in as pictures.

Would you be kind enough to let me know if this type of drawing can be seen at that time and also the prices? I shall have very little time but if they are available I shall certainly come in.

I cannot tell you how gratified I was over the success pertaining to my hunch about the C.S. Price works. One of those sixth sense cases. I had written a couple of times to Mr. Stillwell in Europe about my correspondence with you and my feelings and told him, when we met, that there was only one exhibit (or work) I wanted to see while in town and that was Price's. So he was thoroughly prepared the same as I was thoroughly convinced about their quality and importance. Needless to say, I advised him strongly to get one after we left the gallery and even went so far as to work out a plan for it on his walls when I went out with him to rehang his collection (a necessity in order to add to it). Perhaps as on a previous time, you waited for me to come in again? In any case, I very strongly feel I earned a commission that time and am sure you agree with me. Also on the Dove - a companion or pendant to the other I got for him at one of your Xmas sales.

I shall look forward to seeing the Osborns and hope I will enjoy them as much in their way as I did the Prices.

Sincerely yours,

*Carl Sprinckhorn*  
(Carl Sprinckhorn)

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ARTHUR JAFFE HELIOCHROME COMPANY  
5 EAST 28TH STREET  
NEW YORK 16, N. Y.  
May 14, 1959

*Copy*

Mr. Abraham Rattner  
8 West 13th Street  
New York 11, N.Y.

Dear Mr. Rattner:

A Color Reproduction of your Painting:

April Showers

was included in the Government Publication "Twentieth Century Highlights of American Painting".

The Government has now decided on a re-issue of this Series for its own use and also for private distribution abroad and in this country.

For all prints which will be sold to Museums, Libraries, dealers or private buyers, we suggest a 10% royalty to be paid to you from the sales of these reprints made by us, exclusive of sales to the United States Information Agency. Our price for the reprint of your "April Showers" is \$1.68 per copy.

We hereby apply for your permission to distribute the Government-authorized reprint of your painting under the above conditions, and would appreciate your early reply.

Very sincerely yours,

ARTHUR JAFFE HELIOCHROME COMPANY

EOJ:pw

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ARTHUR JAFFÉ HELIOCHROME COMPANY  
3 EAST 28TH STREET  
NEW YORK 16, N. Y.  
May 14, 1959

*Copy*

Miss Georgia O'Keefe  
Abiquiu, New Mexico

Dear Miss O'Keefe:

A Color Reproduction of your Painting:

The White Place in Shadow

was included in the Government Publication "Twentieth Century Highlights of American Painting".

The Government has now decided on a re-issue of this Series for its own use and also for private distribution abroad and in this country.

For all prints which will be sold to Museums, Libraries, dealers or private buyers, we suggest a 10% royalty to be paid to you from the sales of these reprints made by us, exclusive of sales to the United States Information Agency. Our price for the reprint of your "The White Place in Shadow" is \$1.56 per copy.

We hereby apply for your permission to distribute the Government-authorized reprint of your painting under the above conditions, and would appreciate your early reply.

Very sincerely yours,

ARTHUR JAFFÉ HELIOCHROME COMPANY

EOJ:pw

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We hereby apply for your permission to distribute the Government-authorized reprint of your painting under the above conditions, and would appreciate your early reply.

Very sincerely yours,

ARTHUR JAFFE HELIOCHROME COMPANY  
*[Signature]*

EOJ:pw

*Mailed Rattner OK 6/26*

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May 14, 1959

Dear Sir

Thanks for you letter of May the 9th. I am at the time interested in oils. From your letter I gather that you have only water colors.

I would be very intereted in the work of Shahn. Do you have any work of Archie Teater?

Yours truly

Johnny Hawes Jr.  
Rt. 2  
Verona, Idaho



May 14, 1959.

MUSEUM OF ART OF OGUNQUIT  
SHORE ROAD  
OGUNQUIT, MAINE

Dear Edith,

After my talk with you on the phone, I decided not to ask for the Hornett this year; but to save him for 1960. In 1960 we would have a show of Hornett and some earlier nineteenth century realists - I would choose some of my own pet artists of the period, showing the final flowering of American realism, before the perfection of photography changed the point of view of artists.

The date on the Dements arrived; and you are certainly making our show focus. By the way, our Tobey "space Futangibles" has gone to Documenta II in Germany. Many thanks -  
Mike



**SEVEN ARTS PRODUCTIONS, INC.**

400 SOUTH BEVERLY DRIVE / BEVERLY HILLS, CALIFORNIA / CRESTVIEW 4-0215 / CABLE ADDRESS: "RABTARK"

May 14, 1959

OFFICE OF THE PRESIDENT

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your letter of May 6th and  
the print of the Stuart Davis painting.

I am returning the print herewith as, unfortunately,  
it does not work out as we hoped.

Very sincerely,

RAY STARK

RS:lm  
encl:

Print to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 60 years after the date of death.

May 14, 1989

Mr. Donald E. Goodall, Chairman  
Department of Fine Arts  
University of Southern California  
Los Angeles 9, California

Dear Mr. Goodall:

Mrs. Halpert has asked me to drop you this note to acknowledge receipt of your letter of May 11th and to say that the enclosures -- of forms to be filled out -- did not arrive with it.

Sincerely yours,

Margaret M. Babcock

MHB:pt



**THE ZURIER COMPANY OF LOS ANGELES**

5728 WEST WASHINGTON BLVD. • LOS ANGELES 16, CALIFORNIA

**MAX M. ZURIER**  
PRESIDENT

May 14, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Edith:

Enclosing check in the amount of \$280 to pay my  
account in full.

There was a balance of \$500 due from which I have  
deducted \$220 which is the 10% discount allowed for  
the Paul Kantor Gallery.

Thank you very much for your extreme patience and  
kindness in allowing this long term payout.

I was in New York one day a couple of weeks ago but  
it was a quick trip, getting in and out of the city on  
the same day. I do expect to be back there in early  
October and would like the opportunity of spending  
some time with you.

Hope that all goes well with you and that everything  
is just as bright and right as ever.

Kindest regards.

Sincerely,

  
Max M. Zurier

MMZ/jh

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

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May 18, 1966

Mr. Leo Nordness  
American Art Expositions, Inc.  
673 Madison Avenue  
New York 21, N. Y.

Dear Leo:

Some character from the U. S. Trucking Corporation called several days ago to examine the O'Keeffe but we have had no further word about this damaged picture.

We cannot obtain an estimate from Caroline Leek unless we deliver the picture to Brooklyn and pronto she will be leaving for the summer. Thus, I should like to get some definitive word in order to carry on at this point. Otherwise everything will be delayed until the fall.

I might mention that O'Keeffe will not let anyone touch any of her paintings except Caroline Leek. And believe me, that's that.

And so, do let me hear from you about the matter.

Sincerely,

BN:spb



May 15, 1959

Mr. Harris E. Prier, Director  
The American Federation of Arts  
1033 Fifth Avenue  
New York 28, N. Y.

Dear Harris:

Immediately upon receipt of your letter regarding the exhibition at the two Israeli museums, we returned the form for the Weber painting. However, we are embarrassed with the two other requests. O'Keeffe has a standing rule against shipping any of her paintings from the gallery to a foreign country and I hope that the committee can make a substitute choice. Unfortunately, too, the Stuart Davis requested had been promised for another exhibition previously and unless I can arrange for a substitution there I cannot offer another example for PROJECT ELAI. You can imagine my embarrassment!

As I don't want to impose my choice of substitute to the committee, can someone drop in to look at the two photo books, please, for loans from collections. What we need is a "pool"!

I shall mail the pool data to the F.F. and send you a copy, in spite of the discouraging reception. After 21 years of trying, it might be worth another try.

And so, best regards.

Sincerely,

RM:ph

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# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

May 15, 1959

Dear Edith:

From December 1, 1959 through January 31, 1960 the Art Institute will hold an exhibition of contemporary American painting and sculpture which will be entirely invited. In order to show more effectively the work of the artists selected, we plan to have from three to five examples of painting or sculpture by each. We have chosen artists working in a great variety of styles in order to give the exhibition as wide a scope as possible.

We would like to invite from you "Anger" by Ben Shahn. We should also like to invite "Sholem Aleichen" which belongs to David Harris. Would you be kind enough to give us Mr. Harris' address. We would also like to have photographs of these works.

The Art Institute will, of course, pay all expenses in connection with packing and transportation. Works coming from New York galleries will be collected by Budworth. Would you please let us know what your policy is in regard to borrowing institutions carrying insurance in transit on a percentage of the sales price.

We hope very much that we may count on borrowing this important example of Shahn's work for our exhibition and should like to have you fill out the enclosed blank and return it to us as soon as convenient.

Yours sincerely,

*Katharine*

Katharine Kuh  
Curator of Painting and Sculpture

*Frederick*

Frederick A. Sweet  
Curator of American Painting and Sculpture

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

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May 15, 1960

Mr. Hilton Kramer  
AKN  
116 East 50th Street  
New York 22, N. Y.

Dear Mr. Kramer:

No doubt your attention has been called to the fact that there was a misprint on page 22.

The Charles Sheeler painting, lower left, owned by the Philadelphia Museum, was credited to Robert Henri, courtesy of Kirschl and Adler Galleries. I am sure that this would have been a great shock to Robert Henri and it may disturb Kirschl and Adler Galleries as well.

I trust that the reproduction will be reprinted in the next issue with the correct information.

Many thanks for your courtesy.

Sincerely yours,

EDH:ph

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The Baker & Taylor Co.  
HILLSIDE, NEW JERSEY



CABLE BAKTAY

Date

MAY 15 1959

2500 11-58

Our records indicate that we have had no response  
to our Order (s) # T-282 Date 4-23

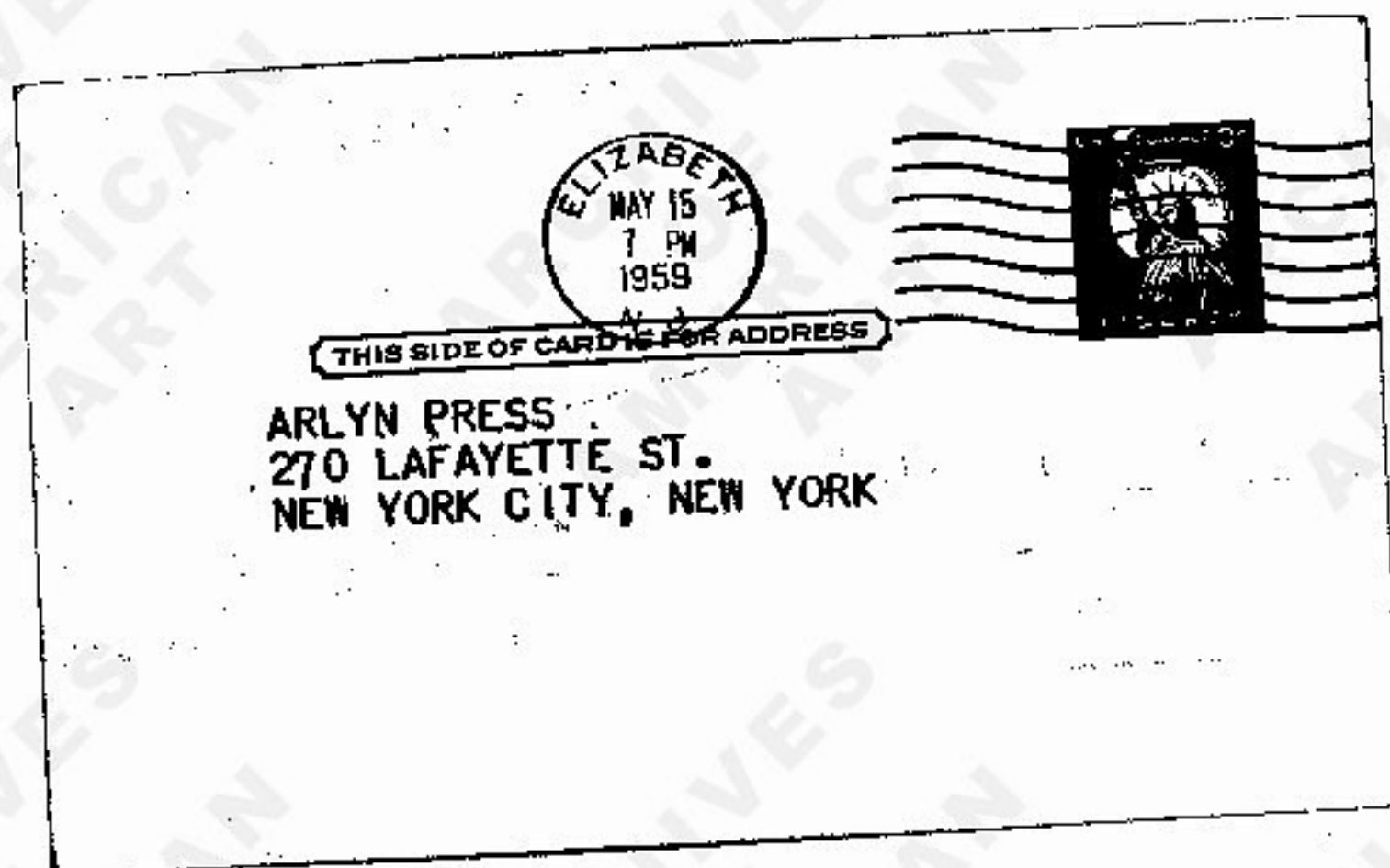
For I. ABC FOR COLLECTORS OF AMERICAN ART.  
JOHN I.H. BAUR.

Would appreciate immediate shipment or report and  
cancellation of order. Thank you.

THE BAKER & TAYLOR Co.  
MAIL ORDER DEPT.



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Inter-Office Memo  
The Flint Public Schools

5/15/59

C  
O  
P  
Y

Subject  
STAINED GLASS WINDOW

From J. M. Barrett

To Zoltan Sepesky

Enclosure:

Check for \$2,300 for balance on stained glass window.

Sorry that there was a misunderstanding about this.



May 15, 1959

Mr. Ernest G. Bankert  
Allen Art Building  
Oberlin, Ohio

Dear Mr. Bankert:

Thank you for your letter.

Much as I should like to be of assistance to you, we are not equipped to make any additions to our staff and I would therefore suggest that you communicate with one of the museums in New York which from time to time are happy to have part-time help in their various departments.

Sincerely yours,

EGH:ph

Print to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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May 15, 1989

Mrs. Harry Lynde Bradley  
188 West Greenfield Avenue  
Milwaukee, Wisconsin

Dear Mrs. Bradley:

No doubt you know that Mr. Sample wired for the painting and  
is now the proud possessor of THREE SHELLS by Georgia O'Keeffe.

I am writing to thank you for the part you played in this  
transaction.

My very best regards,

Sincerely yours,

EM:ph



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May 15, 1969

Mr. Fred Bartlett, Director  
Colorado Springs Fine Arts Center  
Colorado Springs, Colorado

Dear Mr. Bartlett:

Several weeks ago I sent you a telegram regarding the paintings we consigned to you for the exhibition preceding "West of the Mississippi."

Since the former exhibition closed on March 31st, I have been hoping that the paintings would be returned long before this. As you know, we are having a rather difficult time with the small stock on hand and have constant calls for Kuniyoshi and for Zorke.

I shall be most grateful if you will return the two paintings to us at your earliest convenience, unless you have decided to keep one or the other for your collection. Won't you please advise me promptly.

I hope the exhibition was a great success.

My very best regards.

Sincerely yours,

EBH:ph

May 15, 1969

Mr. Hermann Warner Williams, Jr.  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Bill:

Since you are planning to be in New York sometime during this month, I thought it best to wait until you came so that we can discuss the exhibition at greater length.

I, too, am sorry that we missed each other during my visit in Washington, but it was a mighty hectic, if enjoyable, overall affair.

I look forward to your visit.

Sincerely yours,

RCH:ph



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May 15, 1959

Mr. Henry W. Peacock, Executive Director  
Delaware Valley Art Foundation  
746 Pennaue Road  
Haverford, Pennsylvania

Dear Mr. Peacock:

Several days ago William Zorach forwarded your letter and pamphlet to me with the request that I attend to the matter.

First, I want to congratulate you on what appears to be an extremely interesting and noteworthy project. Secondly, I want to apologize for the fact that there has been so long a delay but I have been away and this is the first opportunity I have had to reply to you.

There are several questions I would like to ask. Do you have anyone who is responsible for taking the slides and/or photographs, or is the artist responsible for providing them to the Delaware Art Foundation? Would it be agreeable if we sent you a book published on the work of Zorach, one which includes a good many reproductions and inclusive data? Incidentally, the Whitney Museum is organizing a large retrospective exhibition to be held during the month of October 1959 in its quarters and is planning to have a very complete catalogue in the form of a hard-cover book with a complete cross-section of reproductions. Will this suffice? Since so many of his sculptures have been distributed in all parts of the country, it would be very difficult to obtain slides, particularly from private collectors. Therefore all the preceding questions are of consequence.

I hope to hear from you at your earliest convenience.

Sincerely yours,

EGH:ph

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May 16, 1960

Mrs. Richard Black, Curator  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Marys

It was good to hear from you.

I, too, am very much impressed with the "spectacular success" you have had in booking the folk art exhibition but am not surprised as it is a great break for the museums involved. Of course I shall be delighted to receive the catalogues and look forward to their arrival.

I certainly hope that your trip to New York precedes July as the gallery closes up tight at the end of June for two months and I plan to be either in Connecticut or abroad during a good part of the time. So please make it June and let me know in advance so we can have some time together.

My best regards.

Sincerely yours,

RM:eph



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May 13, 1960

Mr. A. Reid Winsey  
Head of the Art Department  
DePauw University  
Greencastle, Indiana

Dear Mr. Winsey:

Your letter addressed to Ben Shahn on April 22nd was referred to us. We immediately sent you the return card.

In referring to this letter, I note that you request Shahn drawings matted in double-hinge mats. In Shahn's case, all the drawings are framed and we would prefer to send them in the frames as he delivers them to us. Please let us know whether this will be satisfactory.

Since the gallery is closed during the months of July and August, we shall have to send you the titles, et cetera, by the end of June and would prefer to ship the drawings by that time as well. However, the latter may be held by Eastworth or whatever other shipper you suggest and sent to you on the date you prefer.

In any event, I shall await your reply before we make any arrangements.

Sincerely yours,

RM:ph

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May 15, 1966

Mr. Thomas Devine  
Room 5000  
80 Rockefeller Plaza  
New York 20, N. Y.

Dear Mr. Devine:

I much appreciate your very nice letter.

As the appraisal service is a personal one, may I suggest that you send a check for \$50 or more, as you see fit, in the name of the Edith Greger Halpert Foundation, an organization set up to help American artists. This check will of course be tax deductible.

Sincerely yours,

EGH:pb



Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# MURIEL FRANCIS ASSOCIATES • *Publicity • Public Relations*

116 EAST 65th STREET • NEW YORK 21, N. Y. • LEHIGH 5-3200

May 15, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York, New York

Dear Mrs. Halpert:

Thank you so much for your letter of the 9th, which I just found on my return from Mexico and New Orleans, hence the delay in picking up the Stuart Davis. We will do so on Monday, the 18th.

Please accept my thanks for your help in this matter, I'd be grateful if you would also convey my thanks to Mr. Davis.

Sincerely,

*Muriel Francis*

Muriel Francis

May 15, 1959

Mr. W. E. S. Griswold  
General Mills Inc.  
9800 Wayzata Boulevard  
Minneapolis 26, Minnesota

Dear Mr. Griswold:

Before shipping the John Marin and the Walter Meigs paintings to you, I want to make sure that the date will coincide with your wishes.

Meanwhile, I am enclosing our invoice payable at your convenience. The pictures will be sent immediately upon receipt of word from you.

It was so nice seeing you and I hope you will pay us another visit in the near future.

Sincerely yours,

EGH:pb

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May 15, 1960

Mrs. Everett E. Jones  
838 Westover Road  
San Antonio 9, Texas

Dear Mrs. Jones:

Finally the Epstein sculpture arrived and I am now having it packed for shipment to you. However, before forwarding it to your San Antonio address, it occurred to me that you might prefer to have it shipped to New Mexico. As soon as I receive your reply, I shall follow your wishes in the matter.

Furthermore, when the clearance papers reach us, I shall send you the total bill.

I hope you are equally enthusiastic about the silverlike finish Sir Jacob Epstein chose for this cast and that you will be as happy with this sculpture as I am with mine.

My very best regards,

Sincerely yours,

EM:ph

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SEYMOUR KENT  
ATTORNEY AND COUNSELOR AT LAW  
3515 WOODWARD AVENUE  
DETROIT 2, MICHIGAN  
TRINITY 4-2900

May 15, 1959

Miss Edith Halpern  
Downtown Gallery  
New York

Dear Miss Halpern,

I would greatly  
appreciate it if you could send me  
a copy of the Ben Shahn catalogue.  
I would be happy to pay for it if  
you would advise me of the charge.

Thank you, indeed.

Sincerely,  
Seymour Kent

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May 15, 1950

Mr. Irving Levick  
227 Nottingham Terrace  
Buffalo, New York

Dear Mr. Levick:

Several days after you and Mrs. Levick called at the gallery, Brumlevitch dropped in and mentioned that you had both decided to acquire the Arthur Dove painting, GRAPHITE AND BLUE. Since I have had no word from you directly, I hesitated to ship the picture to you and am therefore writing to ascertain whether this was your wish.

As I mentioned, Lawrence Allen made an error in the price, taking it from the old stock book. The estate had increased it from \$2500 to \$3000, but I shall abide by the former figure and straighten out the matter at this end.

I so much enjoyed visiting with both of you and look forward to seeing you soon again.

My best regards.

Sincerely yours,

EGH:ph

5/15/59

Mrs. Halpert

Here's the list of plates for the Davis book. If there are any objections please call me Monday. Hope it's OK. Thanks.

Bud

The ones which are to be credited to collection The Downtown Gallery or Mrs. Edith Gregor Halpert are marked. If these aren't right please let me know also.



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- ✓ 1. Portrait of a Man. 1911. \* coll. Wm H Lane found.
- ✓ 2. Gloucester Street. 1916.
3. Landscape. Ca. 1916
4. Multiple Views. 1918 \* ✓
- ✓ 5. Yellow Hills. 1919 \* ✓
- ✓ 6. The Plaza, Cuba. 1919 \* Havana Plaza - was 1919 DG
- ✓ 7. Itikses. 1921
- ✓ 8. Cigarette Papers. 1921 \* <sup>Mr & Mrs</sup> Coll. Jean de Meville Menil
- ✓ 9. New Mexican Landscape. 1923
10. Pajarito. 1923 \* ✓
- ✓ 11. Apples and Jug. 1923
- ✓ 12. Still Life. 1924 or 1925? rel 1925 Wassworth Athenium
13. Myopic Vista. 1925
- ✓ 14. Super Table. 1925. \* ✓
- ✓ 15. Egg Beater No. 1
- ✓ 16. Eggbeater No. 3. 1928
- (17) Rockport Beach. 1916 ‡ DG
18. Rue Vercingetorix. 1928
- ✓ 19. Adit No. 2. 1928
- (20) Lucky Strike. 1921
- ✓ 21. Place des Vosges No. 1. 1928
22. Place des Vosges No. 2. 1928
- ✓ 23. Cafe Place des Vosges. 1929 ‡ ✓
24. Place Padeloup. 1928 (b/w)
- (25) Place Padeloup. 1928 (color)
- ✓ 26. Rue des Rats No. 2. 1929
- ✓ 27. Still Life With Saw. 1930

O/COLOR

\*/Downtown Gallery ‡ Lurs. E. G. H.

DAVIS PICTURES

2

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

- 28. Rue de l'Echaude. 1929
- 29. Eggbeater No. 5. 1930
- ✓ 30. Interior. 1930.
- ✓ 31. Summer Landscape. 1930
- ✓ 32. Salt Shaker. 1931 (b&w)
- 33. Salt Shaker. 1931 (color)
- ✓ 34. New York--Paris No. 1. 1931
- ✓ 35. Summer Twilight. 1931
- ✓ 36. House and Street. 1931
- 37. Sunrise. 1933
- ✓ 38. Television. 1932
- ✓ 39. Cigarette Papers. 1933
- ✓ 40. Smith's Cove. 1935
- 41. Bass Rocks. 1938
- ✓ 42. The Terminal. 1937
- ✓ 43. Swing Landscape. 1938
- ✓ 44. Hot Stillscape for 6 Colors. 1940 (b&w) ‡ ✓
- 45. Hot Stillscape for 6 Colors. 1940 (color) ‡ ✓
- ✓ 46. Report from Rockport. 1940
- ✓ 47. Summer Landscape No. 2. 1940
- ✓ 48. New York Under Gaslight. 1941
- 49. Uraine Park. 1942
- ✓ 50. Arboretum by Flashbulb. 1942
- ✓ 51. Ultramarine. 1943
- ✓ 52. The Mellow Pad. 1945-51
- 53. For Internal Use Only. 1948
- 54. Pad No. 1. 1946



DAVIS PICTURES

3

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✓ 55. Max No. 2. 1950

✓ 56. Visa. 1951 (b&w)

✓ 57. Visa. 1951 (color)

✓ 58. Measible No. 2. 1952

✓ 59. Rapt at Rappaport's. 1952

✓ 60. Nu. 1953

✓ 61. Medium Still Life. 1953

~~Same~~

✓ 62. Same. 1953

✓ 63. Midi. 1954

✓ 64. Shapes of Landscape Space. 1959

✓ 65. Tournos. 1954

✓ 66. Deuce. 1954

✓ 67. Eye Level. 1954

✓ 68. Colonial Cubism. 1954 (b&w)

✓ 69. Colonial Cubism. 1954 (color)

✓ 70. Ready to Wear. 1955.

✓ 71. The Outside. 1955

✓ 72. Cliche. 1955

✓ 73. Something on the 8 Ball. 1955

✓ 74. Study for Mural--U. N. Conference Room 3. 1956

75. Bridge at Courbevoie. 1956 \* *Not Made* *Emile*

~~Package Deal~~

✓ 76. Package Deal. 1956 \* ✓

77. Lesson I. 1956 \* ✓

78. Pochade. 1958 \* ✓

✓ 79. Famous Firsts. 1958

✓ 80. Combination Concrete. 1958

From THE DOWNTOWN GALLERY

STUART DAVIS corrections

1. Portrait of a Man, 1911 is not Downtown Gallery. Collection William H. Lane Foundation.
6. The Plaza, Cuba, 1919. Correct title is "Havana Plaza."
8. Cigarette Papers, 1921, is not Downtown Gallery. Collection Mr. & Mrs. Jean de Menil.
12. Still Life, 1924. The correct date is 1925 and it is not Downtown Gallery. Collection Wadsworth Athenaeum.
17. Rockport Beach, 1916, is not collection Edith G. Halpert. Downtown Gallery is correct.
73. Bridge at Courbevoie, 1956, is not Downtown Gallery. Collection Mr. & Mrs. Allan D. Emil
79. Famous First., 1959. The correct date is 1958.

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May 15, 1960

Mrs. Richard B. H. McManis  
c/o Munson-Williams-Proctor Institute  
310 Genesee Street  
Utica 4, New York

Dear James

When I finally reached Miss Sheryl Goodman, now head of the Fashion Institute at 227 West 27 (telephone LI4-1300), I discovered that we had known each other for a good many years but in my retarded state I had not connected the name with the person I know. As a matter of fact she is Mrs. Something-or-Other.

Evidently everyone in each profession is eager to go to Russia and all the posts have been filled. However, she suggested that you write to her directly and furnish a complete outline of your past experience. I transmitted all the information I had but she thought it would be best to have it in writing.

As for me — although I was advised that I had been cleared and that the check-up has not unearthed anything that would endanger the rapport between the U.S.A. and the U.S.S.R. — I have not had any definite word of my assignment. I am delighted that Dick has had an official commitment, and is pleased with the prospect. I would be even more delighted if your trip would be set as well — and that we could all meet in good old Moscow to celebrate.

My affectionate regards.

Sincerely yours,

RM:sp

May 15, 1950

Mr. Henry Strater  
Museum of Art of Ogunquit  
Harbor Cove  
Ogunquit, Maine

Dear Mike:

In going through my follow-up folder I came across our correspondence of March 19th and the 20th respectively and found that in addition to the Dunth paintings you had requested two examples by O'Keefe and by Marin, as well as Ben Shahn.

Neither Mr. Homer nor I remembered the latter fact and did nothing about it. If you still wish to have paintings by these three artists, do let me know and I shall be glad to cooperate, particularly in relation to O'Keefe and Marin, as well as Shahn if you would consider representing him with drawings rather than paintings. We have none of the latter available.

Do let me hear from you.

My very best regards.

Sincerely,

EHL:pb



MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



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-Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York, N.Y.

-Dear Mrs. Halpert:

We plan to return all of the pictures listed on the enclosed receipt to you at the above address as soon as possible after the close of the exhibition on June 26.

If you have other plans for their return, please let me know in writing at your early convenience and we will follow your instructions.

Sincerely yours,

*David B. Little*  
David B. Little  
Registrar

Boston, Massachusetts  
May 15, 1959

Prior to publishing information regarding sales transactions, newsmen are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 16, 1959

Miss Katherine Coffey, Director  
The Newark Museum  
Newark 1, New Jersey

Dear Miss Coffey:

Max Weber was in the other day and told me of the preparations you are making for his one-man exhibition to be held at the Newark Museum next October.

As you know, we represent Weber as his agents and have his photographic file in our possession. This includes a cross-section of his paintings and while not complete, represents a good sampling of all his periods and in all his media. Since much of the work will have to be handled through the gallery, I thought it wise to suggest a direct contact with us at this time before we close for the summer months the end of June, so that the work may be accomplished in the customary method.

My best regards.

Sincerely yours,

ESL:ph



May 15, 1950

Mr. Allen E. Rosenthal  
40 Wall Street  
New York, N. Y.

Dear Allen:

I have before me your statement to the effect that the 200 shares of Artileum Industries were sold for the amount of the Edith Gwyer Halpert Foundation. Would it be possible to send a check for the amount mentioned, so that it could be deposited in that account?

Also, would you be good enough to write me stating the figure -- including the price per share and the total amount on the date of the transfer from my personal account to the Foundation, so that I may use it in my tax report for next year as a deduction.

Many thanks. And do let me know about the stock that you mentioned during our telephone conversation.

Sincerely yours,

EH:pd

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

May 15, 1959

Mr. John Glen Sample  
Naples  
Florida

Dear Mr. Sample:

Please forgive me for not having written to you sooner, but I had expected word from O'Keeffe long before this. As I advised you, she has been traveling through the Orient and was due back by the 15th of this month. It was then that I had planned to have her sign a photograph of the painting so that you would have the additional authentication for your records.

No doubt prompted by vanity, O'Keeffe has never signed any of her paintings and it is only recently that we have succeeded in having her autograph photographs as a substitute.

Doubtless the painting has reached you -- and I hope that you are enjoying the THREE SHELLS.

The moment she arrives, the photograph will be forwarded to you.

Sincerely yours,

EGH:ph

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.



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POL

May 15, 1958

Mrs. Mervyn Sulmeyer  
100 South Buckingham  
Los Angeles 48, California

Dear Mrs. Sulmeyer:

Thank you for your letter.

We are very pleased that Mrs. Allen referred you to us and I can assure you that we shall do all we can to cooperate with you in what we consider a very worthy cause. We are always deeply interested in young budding collectors.

Unfortunately, all the drawings referred to in your letter have been sold. As a matter of fact, everything illustrated in the Seky book is no longer available, with the exception of the serigraphs, or silkscreens, in color, which are reproduced, as well as others which he has made subsequently.

As soon as our photographer delivers the prints, I shall send several to you illustrating the drawings we have in our possession at the present time, together with all the pertinent data. Since they are in black and white, it will be very easy to judge from the photographs. We shall be glad to send several original drawings to you after you make your tentative selection, so that you may have an opportunity to study the originals at your leisure. The only obligation on your part will be the payment of the packing and shipping charges.

Also, we can send you photographs of several Rattner drawings and possibly one or two of his gouaches, all of which are modestly priced and in the budget of young collectors.

I forgot to mention that the whole series of the Sacco-Vanzetti gouaches were sold many many years ago and I am sure that none may be obtained at this time. If, however, one should come up on the market, I should be very glad to communicate with you.

Ben Shahn

Sincerely yours,

Rattner

Profile	1952	\$300.00	The Deposition	Gouache	
A Man of Affairs	1956	400.00	1948	\$400.	
Fall Out	1958	400.00	Last Judgment Detail	1954	350.
Composition For Saxophone + Piano	1956	400.00	" " " " " " " "	Watercolor	
Boy On Porch	1946	350.00	" " " " " " " "	" " " " " " " "	1956 350.
			Last Judgment Dwg.		400.
			The Figure		500.

EGH:pb



One Shore Drive  
Great Neck, N. Y.  
May 15, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert:

As per our recent conversation, I would appreciate your current evaluation of the following paintings and sculpture for insurance purposes.

	1954	
David Aronson - Angels and Pictures - oil	1400.	
T. H. Benton - Letter From Home - oil	1200.	
Isabel Bishop - Homeward - oil	1500.	
Hyman Bloom - Chandelier #2 - oil	4000.	4500
Hyman Bloom - The Cauldron - oil	4000.	4000
Chas. Burchfield - Clatter of Crows in Spring Wood - water	2300.	
*Edward Corbett - Night - pastel and charcoal	350.	
Stuart Davis - Eggbeater #23 - gouache	600.	1000
*Robert D'Arista - Freight Cars - oil	500.	
Arthur Dove - Long Island Sound - oil	2000.	3000
<del>XX</del>	<del>XXXX.</del>	800
Lyonel Feininger - Yellow Sea - watercolor	300.	
Lyonel Feininger - Windclouds at Sundown - watercolor	500.	1400
*Leon Golub - Burnt Man - oil	550.	
*Morris Graves - Cheuh (Bird Beast Tripod) - tempera	600.	1000
Morris Graves - Preening Sparrow - oil	2200.	3000
Morris Graves - Joyous Young Pine - tempera	1400.	7400
Joseph Glasco - Green Head - tempera	500.	
Balcomb Greene - Naked in the Light - oil	1400.	
Chaim Gross - Balancing - sculpture	2500.	
Marsden Hartley - Autumn Landscape - oil	3000.	4000
Marsden Hartley - Fishing Boats #2 - oil	1500.	2000
Edward Hopper - Solitude - oil	5500.	
Hazel Janicki - Night Chimes - tempera	350.	
Herbert Katzman - Melon and Periwinkles - oil	550.	
Jonah Kinigstein - Religious Ritual - oil	575.	760
Karl Knaths - The Red Clock - oil	2500.	
*William King - Shirley Reading - sculpture - pine	400.	
Walt Kuhn - Apples on Green Cloth - oil	1750.	
John Marin - Grey Rock, Blue Grey Sea and Boat - water	2500.	3500
John Marin - On Devil's Island - watercolor	2750.	3500
Abraham Rattner - Composition with Three Figures - oil	3000.	4200
Mitchell Siporin - Carnival in Venice - oil	800.	1200
Jack Squire - Strident Figure - sculpture - iron aggreg.	325.	
Raphael Soyer - Passengers - oil	2500.	
Walter Steumpfig - The Oildrum - oil	500.	
*Reuben Tam - The Dark Wave - oil	1100.	1400
Mark Tobey - Structures Primitive and Modern - oil	1300.	
Max Weber - Mother and Child - oil	3250.	4500
Karl Zerbe - Malecon - encaustic	800.	1000

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*Marc Chagall - Baal Shem Tov - litho	150.
*Marc Chagall - Five (5) Scenes - Arabian Nights - litho	500.
*John Sloan - (Two) 2 Etchings	40.

While typing the foregoing list, I realized that there were some few items which you had not previously evaluated and have therefore starred them. If you have any question about these please call me. I have omitted those paintings which you valued before the local show and also those done by Herman Baron of ACA and by Sidney Janis.

Thank you for your cooperation and best regards from Mr. Wolf.

Sincerely,

*Marcia Wolf*

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May 15, 1958

Mr. J. M. Hofferan  
Custody Officer  
The Chase Manhattan Bank  
40 Wall Street  
New York 15, N. Y.

Dear Mr. Hofferan:

In going through my follow-up folder I came across my letter addressed to you on May 1st referring to the matter of interest on the government bonds we have.

Won't you please let me know the status of these bonds. I shall be grateful for the information.

Sincerely yours,

RM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



ART : USA : 59  
AT THE COLISEUM  
APRIL 3 - APRIL 19

16 May 1959

Mrs Edith Gregor Halpert  
The Downtown Gallery  
32 East 51  
New York 22

Dear Edith,

Your letter arrived this morning, and I have been unable to get the insurance broker or investigator by telephone. However, I would advise that you send the painting immediately to Caroline Keck for an estimate.

I have no agreement with the insurance company that their restorers must be used.

If on Monday I can reach anyone responsible at the insurance company, I will give you further information by telephone. I am leaving for Europe on Wednesday and hope to have this all settled before then. If during the summer you have further questions or issues regarding ART:USA: 59, please contact Mr Robert Glock at the telephone listed below.

In the meantime, I hope you have a wonderful summer and a most successful trip to Moscow.

Sincerely,



LEE NORDNESS

LN:oln

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Wattler

PENNSYLVANIA HOSPITAL  
DEPARTMENT FOR SICK AND INJURED  
EIGHTH AND SPRUCE STREETS  
PHILADELPHIA 7

May 16, 1959

Dear Edith:

As you see from this paper I am in the hospital - the same thing - only this time I think the X ray pictures have revealed the place of bleeding. We expect to know about it today.

If the place can be seen I will probably decide to operate and will let you know about it - don't think it will happen in less than a few days hence.

Doris and I are sorry to have missed a restful weekend but there was nothing to be done - I got to be pretty weak.

I do hope we will all have a chance to get together soon.

Love from both of us  
Michael

P.S. I am enclosing the checks



# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

May 18, 1959

Dear Edith:

The following work, which you generously lent to the 19th Annual Exhibition of the Society for Contemporary American Art, will be returned to you soon after the show closes on May 24:

**EVENING LANDSCAPE by ABRAHAM RATNER**  
**INTERIOR WITH MODEL by MAX WEBER**

On behalf of the Society members, I wish to thank you for helping make the exhibition a great success. You might be interested to know that this year RITE, 1958, by PHILIP GUSTON was selected for the Art Institute's permanent collection, purchased from the funds provided by the Society.

Your loan contributed greatly to the Society's annual exhibition.

Sincerely,

*Katharine*

Katharine Kuh  
Curator of Painting and Sculpture

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

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Hilton Kramer  
EDITOR  
Jack Fader  
GENERAL MANAGER

# ARTS

Published by The Art Digest, Inc.  
established in 1926

116 EAST 59TH STREET, NEW YORK 22, N. Y. PLaza 9-7621

May 18, 1959

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Thank you for your letter about the error  
on the Sheeler caption.

A correction will appear in our next  
issue, but I want to enclose a page proof  
to show that the error took place at the  
printers after our corrections were made.  
This is one of those unnerving liberties  
which printers take every once in a while.

Sincerely,



Hilton Kramer  
EDITOR

HK:eab



BEE S. HOILES  
843 CARTERET AVENUE  
TRENTON 9, NEW JERSEY

May 18, '59.

Dear Mrs. Halpert -

The doctor thinks I've  
been doing too much and wants  
me to stay in bed for a few days -  
so I'm postponing my New York trip  
until Wednesday of next week -

Sincerely,

Bee S. Hoiles.



May 18, 1959

1 Academy Road  
Bloomfield Hills, Mich.

Dear Mrs. Helpert:

Enclosed kindly find check number 20961  
in the amount of \$2,300.00, from the  
Flint Board of Education - the final  
payment to Abe Rattner for his stained  
glass panel.

This should have been sent directly to  
you. However, I am glad that it was  
sent to someone to close this matter.

Cordially,

*Zoltan Sepesh*  
Zoltan Sepesh

Mrs. Edith G. Helpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

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JULIUS L. NANAS, C. P. A.  
LAWRENCE JAY STERN, C. P. A.  
MARVIN H. BERS, C. P. A.

LEO SHAPIRO, C. P. A. (1952-1957)

May 18, 1959

MEMBER  
AMERICAN INSTITUTE OF  
CERTIFIED PUBLIC ACCOUNTANTS

CALIFORNIA SOCIETY OF  
CERTIFIED PUBLIC ACCOUNTANTS

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The Downtown Gallery  
32 East 51st St.,  
New York City, New York

Re: Mr. Jack Lawrence

Gentlemen:

Enclosed please find check No. 1355 for \$1,700.00 drawn on the account of Jack Lawrence and payable to The Downtown Gallery. In reviewing your statements, we find that the statement of February 1, 1959 indicated balance due of \$6,000.00, the statement of April 1, 1959 showed a balance due of \$6,000.00 and the statement of May 1, 1959 showed balance due - May 19, 1956 \$1,700.00, September 1957 \$4,660.50. We are unable to reconcile the figure submitted under September, 1957 with the amounts as stated on all prior statements. Please review and advise.

Very truly yours,

Arnold Roseman  
Arnold Roseman

AR:gm  
cc: Mr. Jack Lawrence

6,000.00  
700.00  
4300.00  
1,700.00  
4,660.50  
6,360.50

Mrs. Irving Levick

227 Nottingham Terrace Buffalo 16, New York

May 18, 1959

The Downtown Gallery  
32 East 51 St  
New York City

Dear Mrs Halpert

We do want the Dove oil  
"Sapphire and Blue" and ap-  
preciate your standing for  
Mr Allen's error.

We should like to have a  
reframing job done on it be-  
fore it is shipped. We shall  
ask Drumleitch to choose the  
frame as he knows our general  
collection.

I can't tell you how much



I enjoyed my visit with you  
and the privilege of seeing  
your private collection. Since  
your pictures seem to be in  
a similar vein ~~to~~ ours, it  
was especially interesting.

Have a good summer.

Sincerely  
Mildred Peck

P. S.

We hope that something  
will bring you to Buffalo  
in the near future.

[1959]

JOHN GLEN SAMPLE  
NAPLES, FLORIDA

18 May

Downtown Gallery, Inc.

New York -

Gentlemen:

I am enclosing my  
check for \$3,000<sup>00</sup> in payment  
of the Georgia O'Keeffe painting  
(1937) 'Three Shells'.

It is understood mutually that you  
will furnish me with a photograph  
of the painting signed by  
Georgia O'Keeffe.

The painting is beautiful and looks  
especially well in the light of the  
County.

Yours

John  
Glen Sample



# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

---

18 May 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 St  
New York 22, N.Y.

Dear Mrs. Halpert:

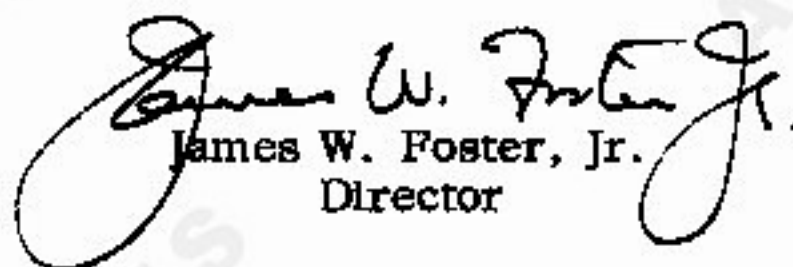
Today our drawing exhibition is being dismantled, with many regrets on our part for it was a show to be enjoyed over a longer period. It was an unqualified success, attracting a large attendance, with visitors coming from Los Angeles and other more distant points. High school and University students came by the bus load; in fact we were impressed that the show held attention of people of so many ages and interests, definitely belying the outmoded attitude that drawing is for the initiated only.

Of long lasting importance is the number of drawings gained for the Museum collection. Through this occasion we have added a total of thirty items, twenty-three of them having been purchased. In addition, individual collectors account for another six sold, or total sales of twenty-nine.

This brings to you our grateful appreciation for your kind interest and cooperation, which contributed importantly to the realization of our project. Packing is now under way and we expect to have everything shipped in about ten days time.

With personal thanks for lending your fine drawings,

Very sincerely,

  
James W. Foster, Jr.  
Director

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JOSEPH L. TUCKER  
 1830 BOATMEN'S BANK BUILDING  
 ST. LOUIS 2, MISSOURI

May 18, 1959

The Downtown Gallery  
 32 East 51st Street  
 New York 22, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

The Demuth water color arrived Sunday, and we have decided to keep it. I am enclosing my check in payment.

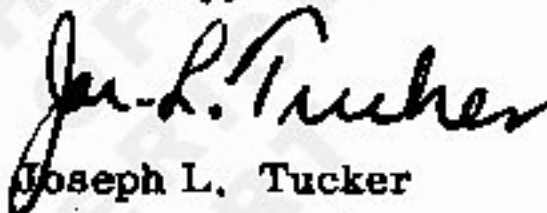
Since this painting is unsigned, would you be good enough to send me a letter of authentication?

\* Some day when you run across a <sup>very</sup> top-quality Marin water color, I would like to hear from you.

Please send me a receipted bill on the Demuth so that I may have the painting insured.

Kind regards,

Sincerely,

  
 Joseph L. Tucker

\*also, a Demuth cabinet materials



May 19, 1959

Mr. Arthur Lejwa, Director  
Chalet Gallery  
1100 Madison Avenue  
New York, N. Y.

Dear Mr. Lejwa:

As agents for the artist, we are assembling a small Weber  
exhibition for Smith Institute and Mr. Weber asked me to  
communicate with you to request the three following sculptures:

**SEVERAL SKETCHES**

**AIR, LIGHT, AND SHADOW**

**LARGE FIGURE IN PROFILE (3' high)**

If you will let us know whether the pick-up date of Friday,  
May 22nd, is convenient, we shall send our truck for this.

Thank you for your cooperation.

Sincerely yours,

RM:eph  
Copy to Mr. Max Weber

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

May 19, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Prad S. Bertlett, Director

Dear Mrs. Halpert:

Until just a few days ago I had hoped that we might get some action at this end on the Kuniyoshi picture. However, I very much regret that the prospective purchaser finally decided against it. Both your Kuniyoshi and the Zerbe were shipped from here on May 13 and should be reaching you through Berkeley very shortly.

Once again I am in your debt and thank you most sincerely for helping to make the exhibition a success. Our Contemporary Art Society did make a purchase for the collection, a very handsome sculpture by Harry Bertola.

With best wishes,



FSB:ce

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Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 12, 1920

Sir Jacob Epstein  
18 Hyde Park Gate  
Kensington S.W. 7  
London, England

Dear Sir Jacob

Enclosed please find our draft for the Madonna which you shipped to us and for which we are very grateful.

The sculpture has been purchased by an Episcopalian bishop and his wife who are perfectly delighted with this acquisition.

Although I had made tentative plans to go abroad in the summer, I decided finally to take a complete rest in Connecticut where I have a very comfortable house. Thus I shall not see you this year and hope that one of these days you will be visiting in this country.

My very best regards.

Sincerely yours,

RM:ph

Enclosure

May 18, 1939

Mrs. Gustave B. Garfield  
125 Riverside Drive  
New York 24, N. Y.

Dear Mrs. Garfield:

Your letter arrived during my absence from the city.

Indeed I shall be very glad to meet with you and Harold Milch at a time convenient for all of us. I, too, shall be in New York through the month of June and perhaps we can get together within the next two or three weeks. Do let me hear from you.

In closing I want to say that I am prepared to help in every way possible to maintain the name of Froedenthal before the public.

Sincerely yours,

RM:phb  
Copy to Mr. Harold Milch  
Milch Gallery  
21 East 67th Street  
New York, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



EXECUTIVE OFFICES • GENERAL MILLS, INC. • 9200 Wayzata Boulevard • Minneapolis 25, Minnesota

May 19, 1959

W. E. S. BRISWOLD, JR.  
Director of  
Commercial Development

Miss Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

Answering your letter of the 15th, I suggest you ship the paintings to us the latter part of next week so that they will arrive after May 31. This mysterious procedure will enable us to bring these in after the beginning of a new fiscal year and thus under a new budget.

Sincerely,

WESBriswold, Jr.

WESGJr:jw

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May 19, 1959

AF

Mr. Seymour Koss  
1000 Marine Trust Building  
Buffalo, New York

Dear Mr. Koss:

Just recently I found a sign beaten in metal (tin?) which I think might be of special interest to you. A photograph of this is enclosed, listing the measurements.

This was used subsequently as a decoration on a stable in Westport, Pennsylvania. I could not resist buying this sign as it has a remarkable sculptural quality and it occurred to me at the time that it might be a very handsome decoration on your stable in Aiken.

Furthermore, it is so remarkably cheap that I wanted to give you the first refusal. The price is \$250.

Sincerely yours,

Edgely  
Enclosure

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MUSEUM OF ART OF OGUNQUIT  
SHORE ROAD  
OGUNQUIT, MAINE

May 19, 1959.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
New York City.

Dear Edith:

Thank you for your letter of May 15, E.G.H:pb..  
We would be delighted to have two paintings by  
O'Keefe and two by Marin for our summer show here,  
also two drawings by Shahn.

Enclosed are six loan forms. Paintings and  
drawings will be picked up by the Boston Truck Co.  
on June 8 or 9. Loans will be returned to you by  
September 15.

You have certainly treated us well in the  
matter of the Demuths, and I want to thank you very  
much. I would like to reproduce "Distinguished Air"  
in the catalogue, and with your permission will do  
so. Unless I hear from you to the contrary, I will  
run the credit line as follows:

Distinguished Air Charles Demuth  
Lent from a Private Collection,  
Courtesy of the Downtown Gallery

With many thanks,

Sincerely-

*Henry Strater*  
Henry Strater.

Not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 12, 1966

Mr. W. C. Holden, Director  
The Museum  
Texas Technological College  
Lubbock, Texas

Dear Mr. Holden:

Thank you for your letter and for referring Mrs. Ray Parr to us.

I look forward to meeting her and shall be delighted to show some of our top examples to her when she calls.

Sincerely yours,

EMH:pb

POL & net  
of Bailey



May 19, 1959

Mrs. Elias Parkinson  
215 East 72nd Street  
New York, N. Y.

Dear Mrs. Parkinson:

I know you will be pleased to know that your Kuhn was sold  
for \$2500. A credit slip is enclosed.

Thinking of this the design and the opportunity to take  
I shall be very glad to show you what we have available.  
other artists.

In the remaining Kuhns, do you have another figure painting?  
If not, please let me know what is available, as someone  
else is interested and I might write him about what you are  
prepared to place on the market.

With best regards,

Sincerely yours,

RMH:pb  
Enclosure

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
published 60 years after the date of sale.

INDUSTRIAL DESIGN

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May 19, 1959

Mrs. Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

Regarding my telephone conversation with you this afternoon:

Enclosed is a list of artists whose photographs we have not been able to locate. Any help you can give me in locating these photographs will be most appreciated. I need 8x10 black and white prints that are not too posed or formal, possibly taken of the artist around his home or studio.

Please call me at your earliest convenience. We are in quite a rush for these prints and would like to wrap everything up by Friday morning, May 22.

Thank you very much for your co-operation.

Sincerely,

*Jeanne V. Halsey*  
Jeanne V. Halsey

AMERICAN NATIONAL EXHIBITION IN MOSCOW



18 Hyde Park Gate  
Kensington, S.W.7.  
Knightsbridge 7968.

May 19<sup>th</sup> 1959.

Dear Mrs. Halpert. 9.  
I hope you have received  
The statue of The Madonna  
& Child in fact which  
I sent you & would  
you kindly send me  
cheque in payment  
£200.

Yours sincerely

Jacob Epstein.

1400 Conness St.  
Utica, N. Y.  
May 19, 1959

Miss Sharly Goodman  
Fashion Institute  
222 West 27th St.  
New York, N. Y.

Dear Miss Goodman:

This morning I received a note from Edith Halpert saying she thought it would be a good idea for me to give you a dossier. I can well imagine that since I have been out of the fashion business for a too long six years, you would find all this of no interest. However, the prospect of a trip to Moscow is a great prod.

Born November 4, 1912, I majored in Industrial Design at the Art Institute of Chicago, and in 1933-34, during the World's Fair, was Marshall Field's Table, Gift and Etiquette Advisor.

Then I became ill, learned to knit, and fairly soon had a dozen women making hand knitted suits. I left for New York in 1938 and got my first job with May Knitting Company to design sweaters for Bergdorf-Goodman, Elizabeth Hawes, and all of the Fifth Avenue stores, keeping May's hand sample machines busy during non sample time.

From there, I went to Rosanna Knitwear for two years and from Rosanna to Shepherd Knit-Wear. Then I designed a line for Mr. Morris Blum who had been for many years a contractor for Shepherd Knit-Wear. Mr. Blum then formed the Brookshire Knitting Company (the Pandora Line) selling direct to the trade. I stayed with them until the war took over their production.

During the war while living in Boston, I taught a Victory sewing class for 5,000 women, by lecture, at Jordan Marsh & Company. From this I went into their promotional department and was in charge of the annex containing all household furnishings.

After the war, I went back to Brookshire and stayed with them until I retired six years ago.

Reading all this over, I feel as though I could have started Mr. Godey! Thank you so much for your patience.

Cordially

Jane McLanathan  
(Mrs. Richard)

JMCL:MC

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May 19, 1969

Mr. Leon Fargenson  
General Cable Corporation  
420 Lexington Avenue  
New York 17, New York

Dear Mr. Fargenson:

What with the many trips that I have taken within the last month I have not had an opportunity to supply the information you requested. I hope you will forgive the delay.

I am listing below the current insurance valuations of the paintings you purchased from me:

John Marin - STUNNING, DUNE ISLE, MAINE, 1924, Watercolor - \$1400.

Yasuo Kuniyoshi - TO THE BALL, Cassin - \$1000.

Arthur G. Dove - FLOUR MILL IN RAIN, Watercolor - \$300.

Walter Meigs - FOREST, Watercolor - \$250.

Georgia O'Keefe - ANOTHER PLACE NEAR ABIGUIN, 1930, Oil - \$200.

Georgia O'Keefe - TREES, ABIGUIN IV, 1931, Oil - \$1000.

Ben Shahn - STUDY FOR "BUNG", Watercolor - \$450.

Ben Shahn - POEM OF ECTHASY, 1958, Tempera - \$8000.

Sincerely yours,

EM:ph

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May 18, 1960

Mrs. Toland Nashorn  
1851 Lago Vista  
Beverly Hills, California

Dear Mrs. Nashorn:

Thank you for your note.

As I wrote previously, this was without doubt the most popular painting in the exhibition and I am glad to know that you missed it and that you enjoy its return.

Indeed the insurance valuation should be changed as we have been raising his prices steadily in the normal procedure.

I would suggest that you place an insurance valuation of \$7000. on MEAN.

Don't you come to New York at all? It is several years since I have had the pleasure of seeing you and I hope that your plans will bring you here in the very near future.

Sincerely yours,

RM:ph



Tuesday - May 19. 1959.

Dear Edith;

Please would you be an angel and write to Abe Rathner for me? as you suggested?

Plans are jelled now and I will be at "The Family Hotel - 35 Rue Cambon - Paris - Tel: Ric 1655

from June 15 - June 21 - I'm anxious to find places where I can buy coloured glass and feel sure Mr. R's experience would be invaluable, and I would welcome any suggestions he might have.

My Scouts tell me the Dial show is Marvellous and that you have been in Worcester. I hope this means that you begin to feel human again and that your doctors have been able to help you. I loved seeing you but was sorry you have been feeling so rotten.



I've seen rafts of English paintings, architecture etc. and am finding it dull - to be used.

However, next week I'm to meet Pipes so things may pick up then. This is a fascinating place so I like it but am anxious to go home where I hope things are free-en-

Affectionately,

Geek Marshall.



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Mrs. Edith Halpert -  
The Downtown Gallery  
32 E 57th Street  
New York 22 - N.Y.

Personal.

← Second fold here →

Sender's name and address: E. B. W.  
#7 - 15 Cheyne Row  
Chelsea - S.W. 3. England

AN AIR LETTER SHOULD NOT CONTAIN ANY  
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED  
OR SENT BY ORDINARY MAIL.

*McLanathan*

May 19, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York, N. Y.

Dear Edith:

Here is a copy of what went to Miss Goodman this morning.

We will be crushed if you aren't going with Riccardo. I hope you have the word by now.

Affectionately,

*Jane*

Jane McLanathan

JMcL:mc

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# WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	International Letter Telegram

In the day time on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

(14)

NA145 PD AR=SANTA FE NMEX 19 1244PMM=

1959 MAY 19 PM 3 16

EDITH HALPERT=DOWNTOWN GALLERY

32 EAST 51 ST=

MAY WE HAVE SOMETHING BY STUART DAVIS AND GEORGIA OKEEFE  
FOR 59 SOUTHWESTERN BIENNIAL WIRE ME DECISION COLLECT  
GIVING SIZES MEDIA TITLES PRICES FOR CATALOG IF YES  
WORKS MAY ARRIVE MAY 27TH LATEST=

FREDERICK BLACK MUSEUM OF NEW MEXICO ART GALLERY=

59 27=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS CUSTOMERS CONCERNING THIS FORM



UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER  
LOS ANGELES 24, CALIFORNIA

May 19, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

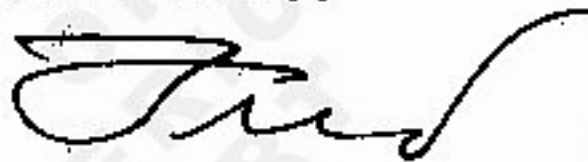
Dear Edith:

I thought you would like to see the piece on DOVE in the Los Angeles Times. It seemed to me that Henry Seldis did a nice job of it. Send the copy to Bill Dove if you don't want it, as I believe it would please him.

You note that all the paintings are not up. We were squeezed, although it does not look so. I left out the early paintings from France, the "Lobster," etc., and one or two paintings with eyes, such as the "Tug Boat" that detracted a trifle (to me at least) from the high abstract level. In any case, the show looks fine. It went on television with Feitelson and myself looking over and talking around a dozen paintings.

Many people inquire about prices. I love "Long Island" as much as ever and wish I could get some one to buy it for us. However, we already have one coming, and it would be more to the point in sober reality if we had a Marin.

Affectionately,



FSW:je  
Enclosure

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May 19, 1968

Mr. C. V. Danovus  
Director of Exhibitions  
Department of Art  
University of Illinois  
Urbana, Illinois

Dear Mr. Danovus:

Indeed we shall be very glad to take charge of the restoration  
as soon as the Vohar painting reaches us.

When the work is completed, I shall send you a detailed bill,  
including the restoration cost and the express charges to us  
from New York.

With best regards,

Sincerely yours,

EM:b

Copy to Mr. Irving Nathan  
Frost Ryan,  
San Antonio, Texas

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**Vose Galleries**  
of Boston  
INCORPORATED  
*Importers and Dealers in Paintings*  
ESTABLISHED 1841

559 BOYLSTON STREET · BOSTON 16 · MASSACHUSETTS

CARL VOSENEY, BOSTON

KENHORE 4-2299

AFR

May 19, 1958

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

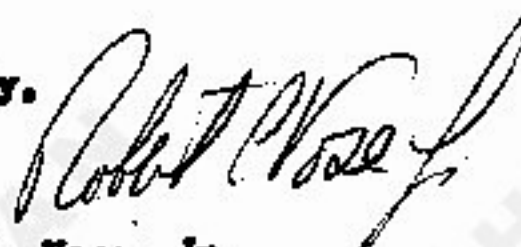
Dear Miss Halpert:

There is nothing I would like better than to be able to identify the author of your interesting double portrait. My first impression was that it was English, but my brother Morton thinks it American and he could easily be right.

I would like to see the picture itself if I may, and will call the next time I am in New York.

With best wishes,

Sincerely,



Robert C. Vose, Jr.

RCV, Jr:cc  
Enclosure: photograph